

ELECTRIFYING ELEVENTH ISSUE!

\$3.95 USA  
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# SCARY MONSTERS MAGAZINE™

## PARTY AT HORROR BEACH!

A REAL MONSTER MAGAZINE!



1447011954-1

JOHNNY DYNAMITE  
blasts his way into this  
ELECTRIFYING  
ELEVENTH ISSUE OF  
SCARY MONSTERS!





# Scary Monsters MAGAZINE

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It's a Horror at Publishing House/Scarehouse as we moved our office and warehouse down two floors (same address), got this issue out on time and promised to ship orders out in 24 to 48 hours after receipt. The only thing that has suffered besides me from lack of sleep is personal replies to letters and release of our 1994 catalog which usually comes out in late March. Please forgive me! Our new 1994 1/2 catalog will be following hot on the heels of this issue. What till you see the Scary cover?

I hope you like our new 68 page format and new artists this issue. I can't tell if we topped last issue yet because I haven't sat down to read this issue for a second time or to flip through it and get the scary feel. But our goal each and every issue is to top the last. So, let me know if we succeeded.

The Thundering Twelfth issue is shaping out to be the best issue yet. Have a Scary summer and we'll see you in the fall.

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Our Scary Sam here is down by two Musk of Canada. Dig those crazy shades! We couldn't pull the shades over too many of you on last issue's SCARY SECRET PHOTO featuring Vincent Price in THE LAST MAN ON EARTH. This is the best participation yet!

The winners of the last Scary Sam Scare cloth we have are: Jeff Kuta of Ironwood, MI; Wade Epler of Gwynedd, PA; Tom Truman of Santa Ana, CA; Lori Burnett of New York, NY; Rick Stoner of Lansing, MI; Kevin Hosney of Mount Morris, MI; Thomas Wiesinger of Kansas City, KS; Mike McLean of Oja, CA; David H. Smith of Oaklawn Park, IL; Scott Mitchell of Royal Oak, MI; Doug Ferrini of Oak Lawn, IL; Tony Saccuzzo of New York, NY; Dale M. Johnson of Cincinnati, OH; KJ Montesay of Dalton, FL; Charles Chavat of Los Angeles, CA; Christopher Chevalier of Utica, MI; Brian Kuhl of North Riverside, IL; Jeff Jennings of Lake Havasu, AZ; Thomas Jance of Vandergrift, PA; Don Oldham of Durhams, NC; Daniel Shore Williams of Pittsboro, NC; James Watson of San Diego, CA; Patricia Puff of Crooksville, PA; Michael Trustow of Laguna Hills, CA; David V. Peet of Wichita, KS; J. P. Moyer of Los Osos, CA; Jason William Penkkoek of Champaign, IL; David Carter of Granite Falls, NC; Kyle Smith of Galena, VA; Eric Swope of New Carlisle, OH; Rod Berman of Murfreesboro, TN; Bill Green of San Antonio, TX; Dane Conquetti of Rockville, MD; James

Ambrosach of Santa Cruz, CA; John M. Huber of Milwaukee, WI; Chris Brady of Issaquah, WA; Dan Sweet of Hamilton, OH; Lionel G. Gilmer of Chambersburg, PA and Tim Landry of Winter Haven, FL.

Starting with this issue's SCARY SECRET PHOTO we will be awarding a Limited Edition Sam Scare SCARE-CARD to everyone who correctly identifies the photo. The trading card will contain a painted black, white and gray image of me by Terry Beatty. I'll also sign and number this Limited Edition of 1000 cards. A card and your name in print, don't tell me that isn't scary!

How here's our new staff writer, Jeff Kuta to tell us about:

## HOW MUCH HORROR CAN YOU FACE?

When Helles hosts  
rehearsal for the  
ceremony of human  
death...where terror  
reaches its highest  
heights...begging for the  
blood of...

VINCENT PRICE

The Last  
Man on  
Earth



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Article by  
Jeff Kurta

Sometimes a horror production will sneak up on a unsuspecting genre fan, and really make them take notice. A crude little science-fiction did just that to the writer about two decades ago, when he dared to peek at a late night showing of **THE LAST MAN ON EARTH**. (In fact, it's horrendous enough still have me on an occasional nightmare barge.)

A zombie fest, but at the same time, a kind of diverse variety picture - complete with hanging garlic clovers, for a quite surprising time, the now late Master of Terror Vincent Price, was in fine, but unusual form, as the picture's hero, and all-around destroyer of everything evil. Made on a bootstrap budget in 1964, and filmed entirely on location across the wide Atlantic, today **THE LAST MAN ON EARTH**, has finally, and deservedly, achieved a cult cult status. This U.S.-Italian Co-production was based on fantasy writer Richard Matheson's chilling novel "I Am Legend", and later re-worked in 1971 with science and Charlton (**PLANET OF THE APES**) Hansen as the do-gooder ravaged by the near same hordes of ugly city dwellers. (See **THE OMEGA MAN** or **SCARY MONSTERS #9**.)

The make-up effects are actually quite neat, and in fact, reminds me of those hungry undead in George Romero's original *NIGHT OF THE LIVING DEAD*... I wonder if John Russo was a tad swayed by that thriller, directed by Sidney Pollack?

The premise of the movie itself is standard - Price believes to be the only living survivor of a devastating plague that supposedly has wiped out all of mankind. Naturally, (and happily for our sake) Price is wrong, well, at least partially. He does have company, plenty of it in fact, eagerly hoisting down his door, thirsting for blood - lots! Throughout the duration of the film, our lone hero has his hands full experiencing a lot of near death calls himself, while managing to survive the hordes and quick thinking. Sometimes winning his own end, by a mere hair strand. The atmosphere of **THE LAST MAN ON EARTH** is deliciously eerie, and is indeed a Scary Movie flick to be rewatched with - if you dare.



At the onset, we see Price dispatching some of the terror creatures using typical Van Helsing flair - complete with mallet and wooden stakes! Wow - a right to slice with glee over! During the film's production, Price already had quite a scare round under his belt, and the year before pulled out all the usual stops with Cormac's **THE RAVEN**. (Where he nighed creepy shivers with Boris Karloff, and a frenzied and feathered Peter Lorre!) The rest of the cast is rounded out by a slew of unknown Italian toughies. Stellar names like - Franco Bonelli, Enrico Doreci, Giacomo Rossi-Stacca, and the ever popular Tony Curran.

Louie (ENTERTAINMENT TONIGHT) Mala gives a 3 star rating-wise, but **The Monster Extravaganza**, will do one better! I shall endow it with:

## 2 1/2 SCARES.

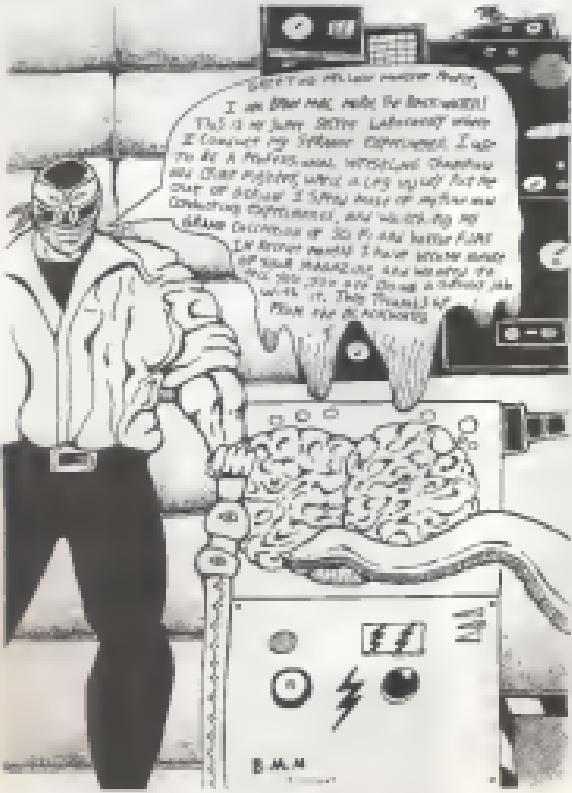
Check it out, if nothing else, **THE LAST MAN ON THE EARTH** will give you a nice craving for pizza supreme. Hold the veggie. Running time is approx. 80 minutes. To my knowledge, this cult-classic is not on pre-recorded video. I sincerely hope that will shortly change.



Victor Price  
**The Last Man  
on Earth**



## Dear SCARY MONSTERS MAGAZINE,



Dear Editors,

It was great to see an article about "The Art of Scarecrows" in SCARY MONSTERS #1.

In Peter Williams' article, he says that he comes from a town west of WILKES BARRE, PA. I am remember him/her writing his every Saturday having "Creature Devotee" feature in CHANNEL 44 (WMMR) in Philadelphia during the early 1980s.

From him showed up in my living room one evening after CHANNEL 44 presented "SCIENCE OF THE CREATURE" in 1980. The night before performed a couple of comedy bits and then announced that he would be hosting future "Creature Devotee" shows on 11 WMMR.

Unfortunately after only a couple of weeks, Peter went off the air, followed shortly by WMMR 44 itself. I have no idea of these circumstances of vanishing from it or what it is today?

Please tell SCARY MONSTERS, for a little nostalgia and for great memories... May you continue for a long time to come. I'll be there.

Sincerely

CARLTON J. DRECHER, JR., Phoenix Park, PA

SCARY MONSTERS continues to be outstanding. It just keeps improving!

Keep up the great work!

JIM ROBBIN Glendale, CA

Debbie,

Thought I'd drop you a line letting you know I dig your mag. I was inspired to write you after reading Channel 44's "Science of the Creature" issue. I grew up in Kansas City, MO and that was one hell show when I was a kid.

He mentioned the show doing writing "how-to" on the business of his show and putting his feet up before the camera started. My love source of memory was LITTLE SHOP OF HORRORS, CREATURE FROM THE HAUNTED SEA, CYCLOPS (that scared the hell out of me), I CANDIDATE and PARNELL HOSPITALITY (awful movie), and several others I can't remember.

I grew up drawing monsters and have a Masters of Fine Arts Degree and still paint monsters. I am 20 years young again to draw them & make them look like me.

Unpleasant Dreams

TOM PARSHIMBERT

Dear Sirs,

They also like my pieces of being a monster fan-clubber. I'm finally able to identify the Disney Horror Photo in SCARY MONSTERS magazine too.

This is William Price in Standard costume. I have this on Earth, want to deal with it all (mostly) happy people.

One of my many favorite movie stars is Edward.

I only recommend your magazine, no article on "The Man from U.N.C.L.E." make me go to the store and buy the movie. Keep up the super nice work!

Love you,

CLINT BRAFF, Langley, WA

Dear Dennis,

Just thought I'd write to let you know what a great job you are doing on SCARY MONSTERS! I also just bought 1000's of's of great stuff from you up here in Milwaukee at the latest CONVENTION show. Actually as many shows you have at. I am spent \$1000 at your booth each time! Loved the SCARY MONSTERS logo given to all the photo's and great idea!

Regarding issue #10 of SCARY MONSTERS MAGAZINE, it's a more sensible issue in possible, as many fans seem to like. What a pain to see a REAL scary magazine on the local newscast!

Anyway, on to the rest of this letter! Like you mentioned in the SCARYMONIC article, I am have only witnessed the Monogram's safety on the HORRIBLE MONSTER tape. Can I mention the whole feature looks like the article in *Star of Monsters* was involved? Being a young & curious person in horror times like this, the way I grew up watching the movie was *Rocky Horror* on Channel 11. I also then added from *Doctor Who*'s stories over the years was *GORILLA VS THE MONSTER MONSTER* was shown. In fact, I still have on the video tape with the movie. I also taped a couple of segments with *Frankenstein Meets Creature*, and another with a woman presenting the show's new film, *GORILLA 1962*. Two of the best films I ever saw on KOTW would be the original *FRANKENSTEIN* & it still has the one on tape so much, and *Monsters & THE CURSE OF MONSTERISMO*.

As far as I can remember that only other horror I've seen, would have to be *Terror from the Deep*. I'm not quite sure about the spelling but it was a French production with suspense. We also referred to it as *Le Mal au Coeur*. It's also shown on *Doctor Who* on Channel 11 (TWENTY TWO) and throughout. On the quite rare when it played, due to it's own reason as was off the air. I can recall one of the last times shown with its predecessor, was *GORILLA VS MONSTER ISLAND*. It was the last movie produced back in the 60's I believe. If you can get more info about it, or even any article, it would be greatly appreciated by this little reader!

Cheers again, the suspense is really getting later, and I start getting my story lines down on the page for next issue now!

Bye for now,  
SCARY MONSTER Producer, WI

P.S.

You have become my favorite horror site. Keep up the awesome work and SCARY MONSTERS magazine. We're sure that a few more people enjoy it too!

The Vincent Price article brings back wonderful memories of Sunday evenings on the late 60's & early 70's. No excuse when the film was *Vincent Price Meets the Demon*. The main could hold attention till 1 AM! It's like put the most brilliant painter, he wouldn't care to create a masterpiece. I'd say to watch the movie now. Didn't they say that they're coming today? The suspense always finds the viewer with a touch of audience pleasure.

In 1974 I got to closure on the *Count Dracula* as picture on stage as DANNY RAYMOND. When he made his first on stage appearance the place stood wild. Even close my eyes and I'm there. Thank again for bringing the old book, *Dark Waters* Always,

BLAINE SWETT Hermitage, OH

Hello Dennis,

Just want to say what a cool mag (SCARY MONSTERS)! There is a lot of great movie magazines out there (SCARY STREET, FILMFARE) but yours stands out with better content, and it appeals to classic fans as well as the younger generation who wants to hear about their old-time favorite performers. No. 11 is MONSTER MEMORIES!

of the great Vincent Price was produced! (Great show to boot if I do say so myself.)

In Milwaukee in the 1970's we had "Oliver Hirsch" Theatre on WISN-TV every Saturday night. Well, don't tell the news. Keep up the great work. Dennis Czapla Company DATA CONSULTANTS Rockville, MD



MARVIN (photo courtesy of Brian Keel)

Dear Dennis,

Really enjoyed the Vincent Price article in the newest issue. Always have been a fan of his. From my memory this is either *Horror or Monsters* shown by WGN-TV, which was both the 10pm Price film I saw over and over until finally recommended by friend's mother.

Never忘記 anything you do, you can see the original *Mark of the Vampire* from Chicago-Midwest Television, also shown there around 1959-61. I showed the group of Universal Horror, as usual. At 11pm, it was on WGN-TV Channel 7 on Saturday nights, and I watched it religiously until recently buying *Living Dead in London* Walk.

"Mark" occupied a second slot was followed by *House*, *Frankenstein*, *right* and *other* pictures. And we used to call it "The" *Mark*. When you were a kid, movie theaters always showed *Mark* first, *Frankenstein* second, then *Frankenstein* first and did publicly announce though it is "Mark" like *Hammer* for now and *Universal* is the old.

I will have a P's 5" autographed photo of Marvin in connection w/ it.

Keep up the Good Work,

SCARY MONSTER, Santa Barbara, CA

Chase Chase,

Your magazine is really great! It helped to bring back fond fond TV memories. I thought I'd drop you a note about 2 that I remember. 1 am from the price of 1961 and live in Baltimore, MD. In about 1962-64 those were some years when we had a show called *Horror*. This was a local station out of Washington D.C. entertainment and aired on WRC-TV 6 on Sunday late nights. They put out some for you and I think sometime when we made up black bags under the arm, a cap, and some very basic. On occasion we would also have the wrists and ankles to between contestants. (The wrists and a point of *Frankenstein* attached). In between and commercial, I remember hand hanging spectacles (with some sharp edges) saying "To and hanging around waiting for contestants to seal". I used to get my father to tape the names of pictures I still have some half bags of the 1960's

The second last year on WGN-TV-34 on Sunday nights

and stand around 1968 we had *Batman* showed. He called himself and his alter EGOES KEST. He and a shark faced and wore a horse head. Obviously he would appear in a laboratory on a green screen with cartoonish gowns. He also showed classic horror films. I also have footage of this on tape. In these days they you could get more info on these guys? Show some photos or press magazine or something, thanks. Check in page 17 for info on *Count Dracula*. Please remember all we need is information and photos on *Oliver Hirsch*.)

Thanks,

MATT D'AMBROSIO Baltimore, MD

Hi Dennis,

First of all thank you for putting together such a great magazine. It brings back a lot of fond memories growing up watching all of the classic monster movies. And I had a lot of them!

I think I've always loved anything related to monsters, fantasy or sci-fi. I never started collecting *SCARY MONSTERS* magazine until I was around 1 year old. It was always my favorite magazine, and was one that I imagined that monsters were in many ways. I especially enjoy your reviews of the TV horror shows, Frankenstein and lots of the episodes really being bad but sometimes fun yet.

As I said, I had many fond *SCARY MONSTERS* issues. One of my earliest memories was when I was about 4 years old and my mom and I went to the movies to see "Tales of Terror" starring Vincent Price. The movie when he last was working was his last until I saw him 1 year ago but I could not find the movie listing him by himself to watch the rest of the movie. Therefore to say I got two or three credits when my mom asked why I came home early and where was my dad.

Then there was the Sunday night, about 9:30 in these of the TV with my brother of pop and jeans, watching *Creature Features* on WGN-TV. I would never miss it. The old Universal monster movies were always enjoyable, but I also loved the ones before the showing of the movie, with the most credits. The show from *Universal monster series* and *Horror McMurphy's* however. I was really glad when they took it off the air.

But I think my greatest memory concerned watching my favorite series of all time, "The Munsters". We had a large antenna T.V. up there and of course I would bring them down with the right report of it would air all of these many movies. Walking through the movies, my mind would distract and drift behind the sound I was hearing as. I was thoroughly recruited to the movies, as I didn't see an hour a day. While he was indeed dead, he was a ghost and turned it into the air, and I listened faithfully to my leg. In this manner, I listened down, assessed and chose the picture for me to watch, thinking that it was a good. And the whole day I was in love, longing as hard as I could. But I give myself credit I stayed there to finish the movie, even though I had seen my favorite movie three times. I was never so excited at any film.

There are just a lot of the memories I have. I still have the posters, but it's just the same as when I was a kid, in memory, creating great stories, in creating one of the stories there created in class. But there are many memories like they are never to be forgotten, and your magazine helps in returning some of them.

Keep up the great work, Dennis

Thanks,

KEVYN (BAMBOOZY) Highland, IN

Dear SCARY MONSTERS  
M A G A Z I N E a n d  
MONSTER MEMORIES  
galore continue on page  
12...

# MONSTER MEMORIES™

WE WANT  
YOUR  
MONSTER  
MEMORIES!



2/7/94

DEAR DENNIS,

I JUST WANTED TO SEND YOU A COPY OF SOMETHING I DREW. I HAVE DOUBLES OF EVERY ISSUE, AND IT'S A GREAT MAG. THANKS FOR THE MONSTER MEMORIES. NOW I HAVE PROOF FOR MY WIFE, THAT I'M NOT THE ONLY MONSTER FANATIC!!! I HOPE YOU COULD USE THIS DRAWING IN A FUTURE ISSUE.

THANKS

DENNIS CUOCO REVERE, MA

# My MONSTER MEMORY of the SINISTER SEYMOUR

by C.M. CHAVEZ

"...and here he is- the Master of the Macabre, the Epitome of Evil! The Most Sinister Man To Creep Across The Face Of The Earth...SEYMORE!"

From out behind an obviously made-over rock wreathed well crept a gaunt, cadaverous man, with a distinct resemblance to John Carradine in his later years, clad in a black suit, be-caped, with his crimson crown'd by a floppy wide-brimmed fedora. This was the man I had previously seen rifling through the contents of a particularly ripe trash can (in publicity photo, no less, signed "DISRESPECTFULLY YOURS, SEYMORE") who now invited monster lovers of all ages to "lap full of horrors" (quots from Shakespeare, cool, but!) and risk utter condemnation from upright parents. Hell, I was a Pitiful (Seymour's contraction of Prague Personality) already and didn't know I was until I turned into FRIGHT NIGHT WITH SEYMOUR.

See, those were the days when I had to smuggle such macabre magi as MAD, PLAYBOY, and FAMOUS MONSTERS into the house under the nose of that over-hypocritical sage of morality, my teenage mother. It was hell being a ten year old teenager and I dreaded the knowledge that, sooner or later, I'd have to grow out of it and get old like my parents had. That is, until that fateful night when I was inches away from that Cyclops' cathode tube giving a face blast in the darkness and watched my salvation get broadcast right into the family din.

Seymour (aka Larry Vincent) proved to me that becoming an adult wasn't necessarily the amateur's loss of innocence; in middle age, the amateur was just coming into his own! What a revelation—another 20 years and then I'd really know how to piss people off! Seymour made me a believer.

The Sinister Seymour was the most popular movie host L.A. had ever seen and each Friday night he beckoned us, his Pitifuls, to see "what's behind the curtain of all walks."

As a small director at various TV stations across the U.S. of A., Vince learned early on what a horror host should not do—like to try and act "scary," take themselves too seriously or just plain act like they don't care. Seymour had a love for the genre but could be merciful to the back-spawned Z-grade turkeys that he was often given to work with.

Vince took his cue from the late great Ernie Kovacs and used the medium, instead of the other way around. His sketch was carefully thought out and the audience were often exposed to some truly inspired history as Seymour oftentimes invaded the movie itself, making it fun for every ounce of His Donkin Hair by delivering scathing wisecracks in response to the stupid dialogue, or by perpetuating various visual gags, often in the guise of his dragon shadow, Banjo Billy—a double Squiggy look-alike, wearing a Crockett nose and glasses, whose manic hand-pulling could send Seymour into a frothing, on-camera rage.

I met my hero in the early part of 1971. He was in prelude over the "grand" opening of a Lee Miller's (another in a chain



of dismal middle class clothing retailers), come to a dismal middle class hubbub. Whistler, named after a dismal middle class poet and his ascend in style, courtesy of his George Barris/Cheek Iterion designed SEYMOBILE, which proudly displayed the coveted Royal Flush award Seymour's face pasted on the lid of a commode.

I reckon they expected maybe 40 kids, attached to alternately bored, sulky or snarly parents. Well, what the epitome of Evil got was a nothing mass of at least 200 kids, all a-muck, in a huff of Seymour-induced hysteria. According to what I was told that night, Vince usually sat on a little set and then had a hasty retreat, instead he threw his shock to the wind and spent the next couple of hours just signing autographs and shaking hands. It wasn't exactly MY DINNER WITH SEYMOUR, but what the hell.

Alas, but I was not to witness a 10 year old imbucile forever, and so life moved on, though I caught the odd broadcast (with Seymour), was there any other kind?) now and then. About the time the end came, I had discovered girls and beer and was out of the house about as much as a body could be. By living like a dog, what 14 year old didn't?, so I wasn't watching much TV.

Anyway, a year or so later, in their 120th issue, FAMOUS MONSTERS published a short article entitled "Seymour Nevermore" which was—you guessed it—my hero's obituary. His last day was March 9th, 1971, at St. Joseph's Hospital in Burbank, CA. Prince Sulu had called, as Perry used to say.

I could go on about his roles in such films as THE INCREDIBLE TWO-HEADED TRANSPLANT; DOCTOR DEATH, SEEKER OF SOULS et al. or about his semi-regular column in the old MONSTER TIMES newspaper—"Seymour See," but space won't allow. And as fellow middle aged monster loving kats everywhere, that was my favorite MONSTER MEMORY, meeting the man in bat on a wacky Friday night over twenty years ago. R.I.P. Larry Vincent, R.I.P. Seymour, R.I.P. childhood.

"DISRESPECTFULLY  
YOURS," \*\*\*\*

# MONSTER MEMORIES of

finished by K.J. Morrisey

Most of my MONSTER MEMORIES (and those of other contributors) come from our childhood. Memories of growing up with Action models, assorted monster magazines, and TV horror hosts have a special place in my heart, but this memory is from more recent history. One Saturday morning in 1990, I was scanning through the channel selector of my TV, just killing time before I took my daughter Kristina to her ballet class. As I clicked past some boring cable stations (33 channels and still nothing good on TV), I happened to spot an old black and white sci-fi film I hadn't seen in years—ROCKETSHIP X-MAN. As I sat down to watch that old "B" movie classic, I noticed something different about this showing of the film, as the lower portion of the screen was the silhouette of theater seats, as well as the figures of a man and two robots, all of which were making funny comments about the film. What in the world was that?



The show is of course MYSTERY SCIENCE THEATER 3000, a low-budget TV show from Minnesota, and showed on the Comedy Central cable station. Since I had to take my daughter to her dance class and was unable to see the entire show, I had to wait to find out just what on the heck I had seen. I checked the show out the next week, and instead of a Sci-Fi or Horror film, I saw CATALINA CAPER, a comedy aboard a cruise ship. I was soon to discover that MST3K (as fans of the show refer to it) runs the gamut of films. The one common thread is that all films shown are bad. Really bad. From WAR OF THE COLOSSAL BEAST to BRIDE OF THE MONSTER, MST3K shows only the cream of the crop, and as the film plays on, the three figures make a non-stop stream of snarky, jokes, wise cracks, and "alternate" dialogue.

What exactly is MST3K? In order to fully understand that comedy institution, we must first go back to the early 1980's, Joel Hodgson was a rising star in the comedy world. After appearances on LATE NIGHT WITH DAVID LETTERMAN and SATURDAY NIGHT LIVE, Joel dropped out of sight. He

was both homesick for Minnesota, and didn't want to wind up playing someone's wacky next door neighbor on a sitcom. So Joel went home to Edina Prairie, and with Co-Producer Jim Mallon, they formed Best Brains Productions. Joel came up with the concept of MST3K from memories of his own childhood: TV shows and old Warner Brothers cartoons formed the basis of the show.

Campy bad movies were all the rage in the 80's. Joel's idea for the show was to go a step beyond the old TV horror hosts, who were only seen between commercial breaks. In cartoons he saw as a kid, often a frightened mass would rise up and tell the cartoon character something. What if they showed old bad movies, and had the silhouettes of people watching the film on the screen, and making comments about the scenes they are watching? Since the movies shown are bad, and no one would really want to watch them, Joel set the show in outer space.

The premise is simple: Joel Robinson (played by Hodgson) is a genius who two mad scientists, Dr. Forrester and TV's Frank, don't like, so they shoot him into space on the Satellite of Love.

Their experiment is to see how Joel will react to the onslaught of cheesy movies. To help him out on these experiments, Joel has created some robot sidekicks. Tim Servo is made from a garage sale machine, a plastic barrel from the Old Barrel Full of Monkeys Game, two Shakes, and a plastic bowel. Crow T. Robot is made from a LaCrosse mace, a plastic bowling pin, ping pong ball eyes, and assorted Tupperware trays. The Institute of Loss is decorated with numerous trays, plastic cups, TV dinner trays and other "remains".

The cast of the show wear many hats. Joel creates the show, stars in it, writes and performs the theme song (under the name "Joel and the Joel's"), co-designed the sets, directs, coproduces, and the list goes on and on. Tracee Romulus plays real scientist Dr. Forester, as well as performs and provides the voice of the puppet bot Crow. He also helped design the sets and directs numerous episodes. Tim Servo is operated and voiced by Kevin Murphy, who directs as well as being the Technical Director. Co-Producer Jim Mallon occasionally appears as the robot Gyggy, who runs the higher functions of the show. Finally, there is Frank Cottrell as TV's Punk, Dr. Forester's bouncy assistant. All of the cast help in write the show, along with Head Writer Michael Nelson (more on him later).

The show first aired on UHF station KTMA in 1988. It was not thought to be popular and they laid their phone number for viewers to call in and leave messages. The answering machine's tape filled up in a matter of hours. After 20 episodes (not counting being repeat), the producers made a 30 minute greatest hits tape, and sans it off to The Comedy Channel. It was immediately bought, and the show's budget was increased, but not by much. The low budget look is intentional, and actually adds to the appeal of the show. It often appears (especially during it's first season) as if the show is produced in someone's garage.

The series is full of in-films (joining the ranks of other classic TV shows like CHARLIE'S ANGELS and LOVE BOAT), and has changed little during that time, with one major exception. After 100 shows, Joel Hodgson had hung up his formal red jumpsuit, and is no longer on the show. He felt as though it were time he moved on and did what he wanted to do all along: create and produce numerous different types of shows. He is sadly missed. But don't give up on the show yet. Head Writer Michael Nelson has put on the jump suit as "Mike" Nelson, a temp who is always-hired after Joel finds an escape pod and lands in Australia. Surprisingly, it was an easy transition from Joel to Mike, helped along by the screening of Mike's first, and my favorite bad film, THE BRAIN THAT WOULDN'T DIE.

It is hard to believe that each 2 hour episode of the show contains between 600 and 700 jokes. Each member of the writing staff have their own likes and dislikes, so it is not uncommon for jokes ranging from Shakespeare, pop singer Mariah Carey gags, I am not related to her!, Ridley Scott, sarcasm, 80's toys and games, and quotes from famous movies roll off the tongues of Joel, Mike and the "bots". Behind the scenes, the show is not as easily made as it appears to be. Mike and Joel can simply sit in front of a bluescreen, but Murphy and Romulus must lie on their backs and perform their puppets. They also keep an eye on a TV monitor showing the film with

a time readout (so they know when to say their lines) and another monitor showing the action movements as they read their scripts. Occasionally, you can see the outline of Joel's glasses or Mike's microphone in the background, but that only adds to the show's appeal.

This series is a great one for re-living MONSTER MEMORIES from the past. Watching the show they show reminds me of the first time I saw them as a kid back in New Jersey. Occasionally, Joel or Mike will bring out some old toy I had when I was growing up. During a break in the screening of EARTH VS THE SPIDERS, Joel began making Creepy Crawlers with the old Thagometer set. Even some of the robots were cracks being built references to me (such as Crow yelling "damn dirty apes" from Planet of the Apes while they watch an Japanese rip-off of the movie). Fans of the show can get a really nice free newsletter direct from Best Brains by just writing to them. Their address is:

MST3K INFO CLUB

P.O. BOX 5125

HOPKINS, MN 55431

Even though Joel is no longer on the series, he can be seen on repeats of the show Monday thru Friday at midnights, although I have not seen the first 13 shows repeated since 1991. For the last 3 years, Comedy Central has shown MST3K Marathons on Thanksgiving. It's 30 straight hours, and it's called "Turkey Day". I have all my favorite episodes recorded on video tape, so that I can pop them in and enjoy all the crazy acts of this show any time I want. It's a strange feeling, watching films I liked as a kid, not only because they were interesting, but also because they were crummy. Here I am as an adult (although I still haven't grown up), watching those same movies, reliving my past, and yet adding those memories with newer ones. I'll never be able to watch THE INDESTRUCTIBLE MAN the same way again. Oh well, as Dr. Forester says at the end of every episode, "Push the button, Frank".





Dear Dennis,

I like those SCARY MONSTERS issues, great artwork, photo studio.

After the *MONSTER* began to run away, John Lee Purcell, later THE GHOST KILLER, and George Pele, TIME WITCHES, could never stand the Purcell. I would say he was more popular than other great comedians. Reuniteing the Purcell, he was a great TV host, but never as much audience or fans as a former host. I did work for all the new and also George C. Scott. I like the *SCARY MONSTERS* VS. THE UNIVERSE, WAR OF THE COLossal BEAST, ALIENOID, COLONIAL MAN. Some of my favorite shows include BRAIN THAT WOULDN'T STOP and IT CONQUERED THE WORLD. I like the idea of the science novels.

I enjoy all of the science and science-fiction of the movies, Doctor, King of the Good World.

FRANK RAMBO (Westerville, OH)

H.

I just came across your critique in the previous issue. I grew up watching Dr. Caligari on Sunday nights in Milwaukee.

In the early 1960's Dr. Caligari had a special corner and grew many interests and odd effects. These were also sold at Whatnots a local garage store. They were called POWER ELECTRIC PRESIDENTS (FRANKIE STEIN). I know they have been in local flea shows. Do you or your readers have any information on them? I would like to get color photographs of the cover art and, if legal, copies of the albums. If there is a source for them, I would like to find one where I can find them.

Please do you ever present an article on, or do you plan on presenting an article on, or the first issue of any source of information on a few of these figures called "MILWAUKEE ALIVE"? I know that they were manufactured in the late 1950's and that one of them was based on the "Pee-wee Herman"! It would like to know how many were made, their names and, if possible, color photos.

I have several lots of "Space Fantasy". I remember getting them in the early 1960's. I am seeking a reference/philosophy of a set of what I have. My memory is from Memphis, Tennessee during what happened in the Five and Dime where I bought them. Can you identify them? Can you identify? Do you know where I can contact someone who might have the other information as I have, or photographs of the other lots?

I would appreciate any help you can give me.

Thanks,

JOHN M. BREWER (Milwaukee, WI)



Photo from SIMON'S STAGE/OPERA

## SHE CREATURE TERRIFIES RESIDENTIAL NEIGHBORHOOD

By Bob Baker as told to Jim Glavin

"When I was doing the *Star Chamber* operation, I lived the sort of life before houses, because it was always where I had to go to. I had each of them in fact, around. It's a hairy theory with the men and all, and I only never the same house to stay in when I liked like. So I put it in, got all out, it would have been around \$300 at night, and I went across the ocean, as well as, as well, it was just a residential street. So I started walking up the street to my place to turn up my walls."

It's a caution. I am talking you running right up to me that's the ready warning, and also going the house on when she runs me. She really didn't and she just does as she wants her own. She really didn't and she's a moment at all, but we are not stupid and full. Right on her front. I left you about 8, per maybe. If I leave this she don't, she just lived in complete of houses down. So I called her. I took the third off and said, they is a subject, everything to them.

"And by us is not saying because she has too. He I need the same houses. I am walking in this certain route with the house and I. I am on the floor. She and me and her are all there and everything, and I'm feeling naked. I could have what happened and the number and, That is probably stop." I guess the girl had taken a couple of turns off."

"Anyways, the number took her inside. She and me, "What this is what she gets. She is being standing out of her window at night time. She just goes walking around, just to show she can do it, because we all for her go out at night. She is at this age where she is going in plain strength to breaking out. We talk her out of it. She kept breaking out. We could hear all the dogs barking outside the door, one of those cases she was going to set him off."

"I was taught that poor lady in her off's case, still to the house, having never gone out again since. But you remember her stated our wife, I thought, and turned out pretty happy!"

Dear Dennis,

I just finished reading a letter to SCARY MONSTERS with concerning the show's SIMON'S STAGE/THE STAR CHAMBER, which are on Boston's entertainment Channel 6 during the early 1970's. Both feature right at 1 PM, Simon's production channel live from the studio stage of course. In addition, individual episodes of the STAR CHAMBER would often show following such stories.

Unbeknownst, Simon and his show crew only stay at the dusty remnants of a live theater here. According to these stories, the current Production Manager at Channel 6, Simon was played by Bill Atkinson, Gary Nardino, baby. Gary left the station between the show's cancellation, and has not been heard from again.

On another note, back in 1984 I had found Simon last (Bill Atkinson) a part of several songs created, SCARY MONSTERS AND LETTERS FROM STAR CHAMBER. Unknown to the rest of the world, Bill was collaborating with a struggling musician named Paul Zappa. Although Mr. Zappa is now considered one of the greatest Rock stars in the world, he still has his roots from the SCARY MONSTERS AND LETTERS FROM STAR CHAMBER days. Although the songs are available on a Zappa project CD titled THE EXCUCABALIA YEARS, the only work of Paul Zappa.

In closing, I want to say that I enjoy SCARY MONSTERS very much. I find myself reading each issue from cover to cover, just as I do SCARY MONSTERS OF FILMLAND in a bed. I can still remember flipping through the back pages of FM, and shouting off the front page a name in blue, "SCARY". Who could have imagined back then, that the other characters would make a paradise for everyone in our little movie library. Keep on the good work.

MARK FALCON (Columbus, OH)

**Send us your letters  
(SCARY MAIL) and  
MONSTER MEMORIES  
now! So, we can have twice  
as many next time!**



## DON'T CROSS THIS BORDER, WITHOUT A CROSS in THE VAMPIRE aka EL VAMPIRO

by Kent R. Dulaga

THE VAMPIRE was filmed at CLASA Studios in Mexico, the year was 1957. THE VAMPIRE's crew included Director Fernando Mendez (THE BLACK PIT, VAMPIRES COFFIN), its Producer Abel Salazar also starred in THE VAMPIRE as well as the films THE MAN AND THE MONSTER and the sequel to THE VAMPIRE (THE VAMPIRES COFFIN). Its star German Robles went on to make THE VAMPIRES COFFIN, CASTLE OF MONSTERS and the Nosferatu film.

THE VAMPIRE was acquired by Producer K. Gordon Murray, the man responsible for a host of south of the

border monster films to reach the American public. Together Murray and Director Paul Magie also worked on the nuddy Aztec Mummy movies of the same era. Clocking in at 84 minutes and filmed in glorious black and white, THE VAMPIRE arrived on the scene a full year before Christopher Lee would take a bite out of the vampire legend. Other cast members were Adriana Wyllie, Carmen Montenegro, and Jose Luis Jimenez. Incidentally this film did not reach the U.S. until 1961. And now the Mexican legend of THE VAMPIRE.

The Count Dracula in an attempt to put his brother to final peace imparts a large box filled with earth. The earth is from their native country of Hungary. It seems that Dracula's brother Count Laszlo (Davids spelled backwards, shades of SON OF DRACULA) was destroyed 100 years ago in a small Mexican village known as Sigma Nostra. The body was buried on an estate now owned by two sisters and their brother. Count Dracula has via sheer under-

— ABEL SALAZAR ARIADNE WELTER / CARMEN MONTEJO en

# el VAMPIRO



his powers and the other sister is believed to have died by mysterious reasons. All is going in the Count's favor until the sister Sister Marta shows up and brings with her a Doctor Henry to investigate the report of madness in the castle of the Siemoreos. The Count arrives to convince the residents to sell him their family home. The sister Eloise is all for the sale but her brother disagrees and sister Mary is now dead. The vote is up to Marta. Marta decides to think it over and in searching out her childhood memories she discovers her Aunt Mary is not dead. Mary was able to warn others of the Count's plans and then saving her own life.

That night Marta is bitten by the Count (two bites and you're history). Her condition is not serious until Aunt Eloise presents her with the same drug used on Aunt Mary. The body of Marta is to be burned until one of the servants sees her little finger move. Doctor Henry is able to revive her and bring her back to health. The Count upon hearing of Marta's recovery decides to put her in her place once and for all.

In an attempt to put the bite on her he abducts her and

carries her to the catacombs. Doctor Henry hears Mama's cry and follows close behind to rescue her. In an exciting conclusion Eloise is stopped by Aunt Mary and the Count and Henry fight it out, with a sword and a burning torch. As the clock strike the Count returns to his coffin which is hidden on the estate. Aunt Mary using a wooden table leg destroys the evil Devil by driving the spike through his long dead heart. She also reduces Aunt Eloise to ashes. Doctor Henry and Marta decide to leave the town and stay behind to live at the Siemoreos.

## THE END?

I don't think so as the Count returns in *THE VAMPIRES COFFIN* but we'll have to cross the border another time to hear that vampire story.

## 2 1/4 SCARES

Until the next scare,  
Fangs a lot! Kent



Hey Scary Monsters, remember the year '81 ago when I was all excited? Well my big bad grosses the face were spreading the word that you know as "The Real Monsters Magazine" so much enjoy and join in the fun. I never managed to gross on my own book and now my editor finally does this issue is crazy.

Take a look at the great drawing on the right by V. Butler "The Monster Maker" done there is on the cover. I recently drew the cartoonist out of the cartoon on my phone to interview Tammy Tammy Tammy. Tammy Ouchie has decided to let me get into real scary LOOK OUT! The Scary Box is just beginning. Join in the Scary box by writing in great answers to the SCARY SECRET PHOTO or just SCARE in SCARRED DIVISION PUBLISHING A MAIL CHECKS 800 344 Accents FL 33404 800 344 8000 SCARYPAGE 102 ways to receive you that are more cheap dividable like telephone to add be National 800



SCARY  
SECRET  
PHOTO



# Count Gore DeVol

by Michael Kaszubski

On Halloween night 1984, a local independent station was running PHANTASM. It was hosted by Count Gore DeVol, a traditional vampire-style horror host. The Count was inserted into the movie via Chromakey, so that he was seen sitting on the iron gate entrance or wandering around the funeral home corridors.

In the fall of 1985, I came across Count Gore again. Late one night, I stumbled onto a show airing at 11:30 PM Saturday nights on independent Washington D.C. station WDCA-20.

It opened with a swaying, wooden sign reading CREATURE FEATURE in a small graveyard-like set. Accented by lightning, thunder and wolf-howl sound effects, the opening sequence was quite reminiscent of DARK SHADOWS. A tombstone was engraved with "Count Gore DeVol 1800-1847." Next an interior of a crypt was shown where two wooden doors open and a coffin floats out on a foggy mist. The lid opens, Count Gore DeVol rises and greets his viewers with "Welcome to Creature Feature."

A relatively large and elaborate set is scattered with all sorts of odd items. Most memorable are a moving mechanical hand, numerous skulls, and a rubber chicken in a hangman's noose. Inside the lid of his coffin is a poster of Vampirella. Behind him hangs a poster of Bela Lugosi, a large battle axe, and a painting of the Count himself. Many of the props were sent in by viewers during a contest.

Count Gore DeVol would begin the show by introducing the night's movie. Many times he would be intercut with the star of the movie (i.e.: Karloff or Lugosi)- with hilarious results.

Most of the films shown were classics from Universal, AIP, Hammer, and 50's sci-fi. Gore mentions among his favorites as being THEM! and EARTH VS. THE FLYING



Count Gore DeVol recreates his show at Fanex 4.

SAUCERS. One summer Creature Feature ran a "Classic Shock" month, sort of a tribute to the early Shock days by airing the familiar Universal films. Before and after each break the Count would return; sometimes to read fan mail, to interview guests, or to test his inventions.

Occasionally, some less than classic films would turn up as in FEARLESS FRANK. One time he showed THE ALIEN FACTOR, a local low budget film. Dick Dyzel, the man behind Gore, plays the part of the town mayor in the film. On Creature Feature, the Count interviews a special guest from the movie who is none other than Mr. Dyzel wearing a paper bag over his head to conceal his identity! The mayor gets bumped off half-way into the film and he was upset to learn that they cut out his lengthy death scene. For budget reasons his demise was reduced to, "Oh we found the mayors twisted body behind a shed out back!"

In between commercials, and there were plenty, were entertaining bumper segments. In one he was holding a large knife and would urge viewers to "Stick around for

more Creature Feature." Two other ones had him upside down or a shot of the rubber chicken in the nose while he asked his viewers to "hang around." After a number of weeks, new bumpers were made and they were shifted around so as not to become too old. He would close the show by asking viewers to "Keep the blood warm," then Creature Features and credits were set aside from footnotes. Wry comments were placed there; for instance one entry read "The writers - they quit!"

Conversations with Dick Dyzel give insights behind Creature Feature. He played at DC-20 around 1971 as an announcer, "Bozo the Clown," and as "Captain 30," a Star Trek inspired host for a children's show. Those who watched, thought he virtually ran everything and Dyzel agrees that, "I had my own TV station to play with."

Mr. Dyzel pitched an idea for a horror show to station management and was given free creative control of it. The Channel 20 library had around 300 horror and sci-fi films collecting dust and a host seemed like a good way to promote them. Creature Feature began its first run in February 1973. The program was designed to fill a two hour time slot. Dyzel recalled how many of the movies he had were only 60-80 minutes long. Even with commercials he had nearly 40 minutes to fill and feels that "sometimes the segments were too long." With a long movie, the show could exceed its two hour time slot. For awhile Creature Feature was beating SATURDAY NIGHT LIVE in local ratings. The show was cancelled in 1979, but it would run again.

A new interest in horror hosts seemed to come about in the early 80's. Creature Feature returned for its second run on October 31st, 1984 with the campaign, "Gore is back!" During the first two months Gore ran a contest. Viewers were asked to send in a prop that could be used to decorate the show's new set. If the Count selected a prop, the lucky person would win a t-shirt with a picture of Gore himself. One of his favorites was a life-size poster of Vampielle which he attached to the inside of his casket lid.

One fan wrote in that her mother was a professional artist and would like to paint his portrait. A few weeks later he got a phone call that the painting was done and that they wanted to present it on the show. Gore replied "sure" not expecting much. The painting was exceptional and hung on the set wall (it now hangs in his living room).

Other activities included Halloween parties where admission was a trick-or-treat that could be added to his set. Hundreds of viewers turned out and the event was broadcast a few weeks later. Creature Feature also promoted new movies like HOUSE or THE QUIET

(Top right photo) Count Gore DeVol poses with the author, Michael Kazubski.

(Bottom right photo) Dick Dyzel, the man behind the Count.



**EARTH** Unlike network TV, the Count rarely had censors, so viewers saw a new show each week. For the most part, the show was unscripted, shot live on tape and aired unedited. Mr. Dyzel said that they tried a script once, but it didn't work well and abandoned it halfway into the show.

The Channel 20 production studio held little state-of-the-art equipment which the Creature Feature staff would use from time to time. Once Gore was optically shrunk and placed next to a small Vampirella figurine. When TERROR OF MECHAGODZILLA was shown, visual effects were used to have wind-up toy dinosaurs stamp around Gore's set. Creature Feature was one of the first shows in the area to broadcast in stereo.

Sometimes the absolutely funniest shows were often unplanned. For one Saturday in January 1985, Creature Feature was not shown due to a Bobby Vinton special. The next week, Creature Feature returns, however, something is missing. The Count is wearing a Gore t-shirt instead of his costume. He explains that during the week the Bobby Vinton special aired his costume was sent to the dry cleaners and now is lost! Gore does one or two more shows that way until it is finally found.

In February 1985 Creature Feature ran THE WOLFMAN and celebrated it's 15th Anniversary. Some of the highlights included Mooyers and a rare look back at early shows. Most interesting was a segment from a show done back in 1973 or '74. Gore's makeup and costume were quite different, much paler along with sideburns and a widow peak.

There was a brief moment when the Count was seen naturally. Twice the BLOOPERS AND PRACTICAL JOKES show (with Dick Clark and Ed McMahon) had Elvira as a guest to introduce different horror hosts from around the country. On the second show, Gore was seen interviewing Frankenstein. Gore: "What's the best thing about being a famous monster?" Frankenstein: "I get free tickets to the theater. I don't have to stand in lines."

Sadly, new management took over the station in 1987 and cut the staff by two-thirds. The last Creature Feature aired on Memorial Day weekend in 1987. The cut came so quickly that Gore had no time to prepare a farewell show. "During the last weeks, I could really empathize with Roddy McDowell's character in FRIGHT NIGHT." For a few weeks horror films continued to air in the same time slot but without the previous flair.

In August 1990, Count Gore DeVol made an appearance at a Baltimore horror convention, PANEX 4. He was impressed by the number of fans that showed up and the following year he returned to create MONSTER CHILLER HORROR THEATRE. He had a small set with some props from his TV show and hosted Ed Wood Jr.'s BRIDE OF THE MONSTER. In March 1993, Count Gore DeVol made an appearance with two other Baltimore horror hosts,

the GHOST HOST and OR. LUCIFER. They recalled the fun they had and would gladly like to do the show again.

Dick Dyzel presently runs a successful DJ business but wouldn't mind returning to home hosting. He still has his entire set in storage. In fact he approached a few independent stations, but none have a studio large enough or the production facilities to do it.

*COUNT GORE DEVOL is featured in Elvira M. Warren's book HORROR MOVIE HOSTS from McFarland. Special thanks to Gary Schaefer for providing videotapes of the show.*

Want to trade Horror Hosts and Elvira on video? Michael Kazubski 6302 Edwill Ave Baltimore, MD 21237





## AURORA MONSTER MODELS OF THE 1970'S Part 2: MONSTERS OF THE MOVIES

by Fritz Fritsch

All good things must come to an end, but at least Aurora Plastics managed to hang on long enough to put out one last line of monster models. From 1973 to 1977, when they shut their doors for good, Aurora produced eight new monster models based on classic Universal and Japanese monsters. These figures which are smaller in scale than the famous Movie Monster kits, bear better resemblance to the actual film monsters and feature exciting new poses. These kits were packaged as MONSTERS OF THE MOVIES.

Looking back to my own childhood, this Scary Monster fanatic had to have every monster that came out. In 1973 I was eight years old and I remember well the excitement of finding new models of The Creature and The Wolfman at TSS. I came home with these two kits that day, thanks to my dad. I thought these monsters would be the same scale as the glow Movie Monster kits I had...but hey, the poses made up for that. When I finally saved my allowance I bought both Ghoulah and Rodan. And they didn't have glow pieces! Still, as a child I really enjoyed the Monsters Of The Movies series.

I always say "You can never have enough Monsters"--and I'm sure this is more true today than when we were young. Collecting model figures, or

Photos of the Phil Ceparano MONSTERS OF THE MOVIES collection.

even favorite characters, is rewarding, but nothing beats finding a toy from one's childhood. Seeing friend Phil Ceparano's Monsters Of The Movies pits gradually restored and prominently displayed led me to inquire about this blast from my past.

In addition to The Creature, Wolfman, Ghoulah and Rodan, Aurora made The Frankenstein Monster, Dracula, Dr Jekyll and a separate Mr. Hyde. All except Ghoulah and Rodan are 1/12 scale. In fact, Dracula, Jekyll, and Hyde are made with essentially the same molds as their Monster Scene counterparts. (For more info on Aurora's 1971 Monster Scenes see Scary Monsters issue #10.) Ghoulah and Rodan stand about ten inches tall, stomping miniature cities. Frankenstein has climbed to a hilltop; snarling, he waves a club to ward off, we can imagine, angry villagers. The Creature swims to reach the surface of the Black Lagoon. The Wolfman, Dracula, Jekyll, and Hyde strike poses in appropriate settings. All these kits come with simply detailed compact bases. The name plate is in the form of a film clackboard spot which you glue a printed name, cut from the instruction sheet. Glow pieces come with all but the Japanese monsters, but these pieces were not optional, as with the re-issue Movie Monsters. The Universal

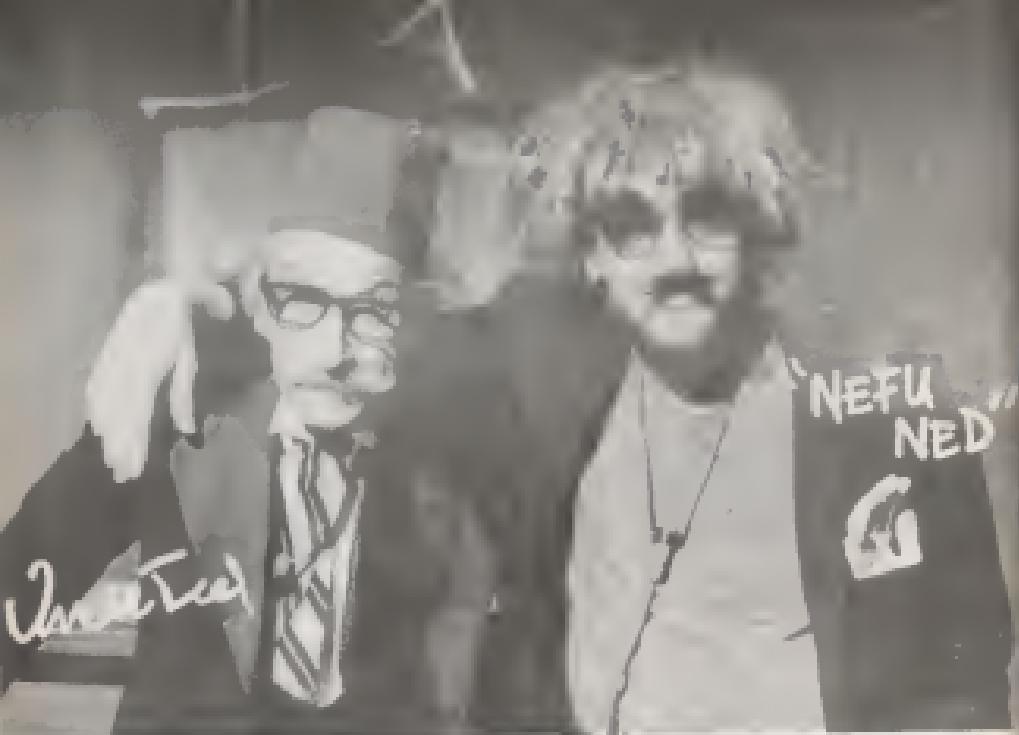
Monsters come in small, painted art boxes. Packaged in larger boxes, Chodrah and Rodan have color photos for their box lids.

It's a shame Aeroc Plastics was not around long enough to give these kits the chance to gain the status of their other monster models. Due to the short production run, the Monsters Of The Movies can be rather costly. Fortunately, some private individuals now offer resin re-casts for the collector. Priced from \$30-60 these kits have become an affordable alternative for the Scary Monster collector.

*Special thanks to Phil Cepurano for trivia, info, and use of his collection.*

## NEXT ISSUE: VAMPIRELLA Collectibles





## UNCLE TED, THE MAN WITH THE HAT

by John Skorchek

You wouldn't know him as Edwin Rauh. You might not even know him as Uncle Ted. But mention that he's the guy with the red hat and everyone says, "Oh, yeah, I remember him." For over twenty years Uncle Ted's red Shriner's fed has been a trademark in the home host fraternity.

I caught up with Uncle Ted at his Dallas, Pennsylvania home for a quick and enlightening interview. For those of you who live within the New York, New Jersey, Pennsylvania area, Uncle Ted can be seen every Saturday night at 11:30pm on public television station WVIA-TV, channel 44, as host of UNCLE TED'S MONSTERMANIA.

How did Uncle Ted come about?

"For that you have to go back thirty-eight years. Television was very young and most stations were producing their own shows. I was a copywriter at the time.

One of our producers was looking for someone to host a children's show for Sunday morning. The theme was a birthday party. Each week we'd have a party for the children who had birthdays that week. We had puppets and a magician.

I got the job because no one else wanted to do it. It didn't pay much and you had to give up a day off. That's where everything was live. I showed up on the set for the first show and the producer told me "From now on you're Uncle Ted," and my show was THE UNCLE TED'S CHILDREN HOUR. It lasted ten years."

When did you start wearing the fed?

"When I started hosting UNCLE TED'S GHOUL SCHOOL for channel 16 in Scranton their first run of

movie was the Universal series from the 1940's. We thought the fun and costuming would add to the atmosphere of the show. It worked well with the television show and my magic acts that I've kept it with me. I've gone through seven of them in about twenty years."

You start each episode with a magic trick. Was that your idea?

"Yes. I had always been interested in magic as a hobby. That started after I'd broken my hands and bad during World War II. I wanted to keep them from crimping up, so I practiced coin and card tricks.

I got quite good at the tricks, but never did anything professional until after my first series."

What happened there?

"We had a magician on the show. I watched him and picked up a few things. I started doing some close up tricks at public appearances. I wanted something to entertain the children with while they were standing around waiting for autographs. They liked it so I came up with an act.

After my first show ended, I hit the road doing magic shows. I put an average of 35,000 miles on my car each year doing up to three shows a day. I had bookings in New England, as far south as West Virginia, and as far west as Ohio."

You use a lot of comedy in your act. In fact when I was preparing for this interview, one of your associates called you the Harry Youngman of horror show hosts. "I do a lot with young children. I think it's important for them to laugh with everything else going on in the world. I want them to feel comfortable and relaxed. I actually have a few children as volunteers for my magic acts, and they're easier to work with when they realize we're together to have fun."

Did you stop touring once Ghoul School came about?

"No. I still kept going. GHOUl SCHOOL was filmed live every Friday night at 11:30pm. There were times I'd just walk in the door from a show in Ohio or New York and make it on the set just as the credits were rolling."

Do you still tour?

"No, I gave it up a few years ago. I only do local shows

now. At seventy-two, I figured I should take it easy a little. That is the first year in ages that I haven't booked myself solid through Christmas."

How did Uncle Ted's Ghoul School come about?

"At the time, about 1973 or so, I was still touring. I had left television to work full time as a magician. To supplement my income another magician and I bought a magic shop at Kingwood Corners. I heard that channel 16 just acquired a series of horror films so I approached them about hosting the show in exchange for advertising. That was in 1974. It worked out pretty well. I loved doing the show. I eventually sold my interest in the magic shop because I was just too busy. The show lasted until 1982."

What can you tell me about Dr. Shock, your rival in Philadelphia?

"He was a fine man. He had been hosting a show on channel 17 for longer than I'd been doing GHOUl SCHOOL.

Well, during the week I'd do magic shows at schools and parties in the Philadelphia area, and he'd do one or two up here. I got a call from him one day and he pitched the idea about us doing crossovers on each other's show. I thought that was a great idea and was more than willing, but we had a problem.

His show was taped in advance so I would have had to just reshoot a booking or two. My show, on the other hand, was live. He didn't relish the thought of driving up to Scranton for an 11:30 show and then driving back to Philadelphia for some appearance the next morning. I didn't hear from him for a while after he first pitched his



Idea. I thought he'd lost interest. Then out of the blue he called me one day and apologized. He said he'd been ill and he couldn't work for a while. His doctor had just allowed him to return to his show. He was still interested in doing a creature and promised to do one as soon as he was a little better. I was sorry to hear he passed away a few days after that."

How did your current show *Monstermania* come about? "GHOUL SCHOOL ended in 1982. It was just too expensive to produce a local show. So I went back to touring. I was approached by a friend at Channel 44 about hosting a show. In fact, it was the son of the man who directed me in the original series, Jim Landen. They had a request from their viewers to carry horror movies, so Channel 44 thought it should be properly honored.

Public Television is a little easier to work with. I go to one day a month and tape four or five shows for that month, then I can take it easy. It only takes about three hours to do a month's worth of episodes."

How is fan reaction?

"I've been there for over ten years so you can judge for yourself. I do get a lot of kind letters from viewers. They make me feel good and want to do my best for my fans. I've never minded doing a television show and I'm only ever asked one public appearance, and that was due to show. I hope to keep performing for a long time yet."

And if you think Uncle Ted has been slowing down because he's getting old, forget it. A few years back he developed an alcohol awareness program to be offered in elementary schools. That was when people thought our children weren't in any danger, but now times have changed. There is an interest and a need for this type of program so Uncle Ted will be working to provide it for schools. In the meantime, you can watch Uncle Ted every Saturday night at 11:30pm on public television's Channel 44 or you can write to him courtesy of Uncle Ted's *Monstermania*, WVIA-TV, Pittston, PA 18640.

## THIS ISSUE MAY CONTAIN AN UNCLE TED AND NEFU NED SCARE-CARD!

If your issue doesn't contain the card (pictured on the bottom left) or you want another one for your collection, send four 29¢ stamps or \$1.00 to cover postage and handling to:

SCARE-CARD #4 c/o DENNIS DRUKTENS PUBLISHING & MAIL ORDER, INC.  
348 Jocelyn Pl. Highwood, IL 60040

### Introducing **MONSTERMANIA** and NEFU NED

by John Skercheck

The lights are out! The television is on! Your screen has changed from a serene WVIA-TV 44 logo to the sight of a full moon. Your ears are filled with the howl of organ music and mysterious laughter.

The camera pulls back from the full moon to reveal a cartoonish haunted house, purple with a brown roof. The house has one spot and looks like it may have come straight from a Scooby Doo cartoon.

As the camera pulls back to show this haunted house perched high upon a hill and flanked by dead trees, Uncle Ted's voice comes on to welcome you to **MONSTERMANIA**.

Cut to inside the house. We have a living room set in bad need of refurbishing. An old hat rack, a fireplace with a marble adorned with odds and ends including a Frankenstein mask, and cobwebs everywhere, set the scene.

In the corner of the room is Uncle Ted's magic table. It is empty except for a skull on the left end. It is where Uncle Ted performs aided by his magical Nefu Ned.

Nefu Ned is Uncle Ted's assistant. He is always ready to lend a helping hand in any magic trick. He's so eager he even carries a spare hand with him in his pocket pocket.

The character of Nefu Ned was created by Richard Briggs. Instead of having Uncle Ted just talk directly to the camera, it was easier to give him a side kick. That way he'd have someone to respond to such classic questions as, "Did you hear what happened to the man who



wouldn't pay his ex-wife?"

"No," says Nella Ned, "what happened?"

"He was repossessed."

And Uncle Ted would have help on such classic tricks as the "Fainting dame", a trick where a guest dame would disappear in a handkerchief and reappear to float around inside it or around the outside edges of the handkerchief, or the "changing bodies". In this trick Uncle Ted and Nella Ned place beer bottles in cylinders. They shake the bottles and one bottle always ends up upside down while the other remains the same.

Another function for Nella Ned is to bring in the mail-in at the end of the show so viewers could get the address of where to send their fan mail.

Richard Biggs left MONSTERMANIA after a few years to do more production work at WVIQ. He said the response to MONSTERMANIA has been tremendous. Unfortunately, problems are rising from ugly heads. Richard said that Long Island used to get Channel 44 and MONSTERMANIA had quite a fan following there. Then the local cable system dropped Channel 44 from its menu leaving a lot of Long Islanders outraged. The same has happened in parts of central Pennsylvania, less than one hundred miles from the station. Richard said fans sent a lot of letters, but there isn't anything Channel 44 can do for them. Richard did pass on this advice: if you want Channel 44, you must write your cable TV company and urge them to carry the public television station. If they get enough letters, maybe the cable companies will listen.

Richard's leaving MONSTERMANIA didn't go unnoticed. On the show Uncle Ted had discovered his nephew missing. Unfortunately, Uncle Ted is a busy man. He didn't have time to go looking for his lost assistant. Instead, Uncle Ted went out into the street and "kidnapped" the first unsuspecting passerby he could find. Uncle Ted brought the reluctant individual back to his mansion and placed Nella Ned's wig and "Groanoo" accessories and glasses on him transforming him into the new and improved Nella Ned.

The new Nella Ned is played by Gerry Coleman. He made his debut in 1972 during a triple header, Abbott and Costello monsterfest. The three monster movies in a row were usually shown during pledge week to give the viewers more for their money.

Gerry does a good job helping Uncle Ted with his magic tricks, and he holds up that mailbox just fine.

Of course Gerry and Uncle Ted go back a few years. Gerry used to play a part time assistant on the old CIRKUS SCHOOL series. He played the part of a deceased henchman called Mordic. Once in a while he'd help Uncle Ted with a magic trick or two.

Fan reaction to Gerry being back on the show has been very good. He has the experience and enjoys the job. The atmosphere is a lot more relaxed since the aging seniors don't take all that long.



Uncle Ted and Mordic.

And, for those of you who don't like "Pledge Week" on public television, you're making a big mistake. That's when all the plugs are pulled and anything goes. For example, due to fan insistence Richard Biggs has made guest appearances in the returning Nella Ned during pledge drives.

What does the future hold for MONSTERMANIA? Both Richard and Gerry agree that if Uncle Ted leaves the show then MONSTERMANIA will fade into the annals of television history. It is doubtful whether Channel 44 will recruit someone else to host the show. "After all," said Richard, "Uncle Ted is不可替代的!"

To the Readers of  
"Gerry and Mordic"  
Bill Drayton  
Uncle Ted + Mordic



## DR. MAMING'S MOVIE REVIEW THE MAN WITHOUT A BODY (Allied Artists, 1957)

Do you suppose George Cukor, the star of this film, went around telling his co-stars "I used to work with Orson Welles, you know?" Well, probably not, but it's fun to think that it might have happened.

It's always been my practice to be wary of any movie other than a multi-chaptered serial that has two directors. But in this case at least one of them (W. Lee Wilder, younger brother of Bally [BEN-HUR] Wilder) had a track record in B movies that was well known to me (SNOW CREATURE, KILLERS FROM SPACE, etc.). I had never heard of the other director, one Charles Saunders, and have never seen his name in connection with any other movie. Script-writing chores were credited to William Groux.

Cukor, the former co-star of CITIZEN KANE plays Carl Bressard, a self-made millionaire who tyrannizes his employees. Tormented by violent headaches Bressard learns from his doctor that he has an inoperable brain tumor. Still believing that his money can buy anything, even his life, Carl walks out an-

American scientist, Phil Morris (Robert Hutton) working in London on some secret experiments involving brains. Morris and his assistants Lew (Sheldon Lawrence) and Jean (Julia Arnall) confide to Bressard that they have been able to bring the brain of a monkey back to life after it had been dead six years and will be transplanting it into the head of another monkey. Bressard begs them to perform a similar operation on him. Morris is reluctant at first but then reasons "Well, humans are animals too." Where the heck did this guy take his residency?

This film abounds in dysfunctional relationships. Jean is in love with Morris, but he is so busy with his project that he doesn't even know the color of her eyes. Bressard has a French mistress (Nadja Regin) who is envious of his upstaging her (though finding out you're dying can put a crimp in your love life), so she makes an affair with Lew.

Bressard means while gone on a hunt for a brain worthy of torturing with himself. Passing at Madame Tussaud's Wax Museum he becomes fixated on a statue of Nostradamus the 15th century prophet, mathematician, physician, astrologer, etc. From the way the camera moves in on his eyes, you know just what he's planning. With the help of a drunken ex-doctor Bressard steals to France, breaks into the crypt of Nostradamus and severs his head, returning to England with the head disguised as



a photo board! (Right about here is where you should start saying "It's only a movie" and keep repeating it whenever the plot gets too weird.)

Merrill and company succeed at bringing the head in life while Brewster's assistants get to bed so that he is confined in bed right there in the laboratory. When the head begins to repeat "Mödel De Horn Dags" over and over again, Merrill figures out right away, "It's Nosferatu!" Apparently he learned in European history while as medical school.

The head of the 19th Century French prophet (Michael Golden) speaks perfect English (?) and wants to know if his books are still read. The three assistants delight in telling him about the members of the resistance country until it gets around to asking the big question, how did they bring him back to life? When they explain the response, "It is against nature... We are all of living that already, didn't we?"

Brewster tries to prepare his own anatomy and Nosferatu's brain but the head resists, not wanting to be grafted on a new body. You'd think he would want to be melted after awakening to find himself locked up in several bodies and imprisoned in a laboratory but the head continues to assert its own personality. Seeking revenge upon Brewster, the head makes propositions pertaining to his business holdings (who taught it to read the Wall Street Journal?) and gives Brewster advice that wages out his financial empire and reduces him to a pauper almost overnight.

Devoting a midnite ship, Brewster's mistress plans to leave him but her captain has packing and strategies her with a string of pearls. He also shows Lew when the doctor comes to keep a visit with her. Seeing clear blood wounded with a bullet in the head, Merrill and Lew decide they will transplant the head of Nosferatu into Lew's body. Well, it's kinda kinky, wasn't it?

The operation is accomplished in just a few minutes and when Brewster returns to life in during the head is enmeshed with the sight of the head on Lew's body wearing a huge square platter and around his head and shoulders that sort of makes him look like a Pygmyman. Nosferatu with seven heads. The creature causes Brewster into a delirious church and up onto the bell tower. The mad exultation suffers a sharp spell and plummets to his death. The creature grabs the bell rope, which of course winds itself around its neck, and completely falls from the platform. The severed head, with

the rope still around its neck, swings back and forth high above the isolated outposts of the small credit mill. The moral of the story, I suppose, is "Knowledge must be earned. It cannot be stolen. Wow, that's heavy stuff!"

**THE MAN WITHOUT A BODY** is really the most bizarre of all the Talking Head pictures. Unlike **THE BRAIN THAT WOULD'T DIE** or the German film **THE HEAD** (1962) you can't help but shake your head at the courageous group we see in this film. Robert Hutton's lab is sparsely equipped and yet living severed organs are everywhere. When Cedric is trying to transmogrify (or perhaps reanimate) Nosferatu's head and Hester and Aristed are eavesdropping outside, what they hear as dialogue from other parts of the film played backwards on the soundtrack! After amputating the prostate head cuts his victim's body. Hester asks a

follow-up if he has done the right thing! The other women protest for all of one second and then reminds Hester that the Hippocratic Oath states they must save lives whenever possible. Later when the head incriminated creature escapes from the lab Hester calls the police, who dismiss the whole thing with typical English forbearance simply saying, "Devon, I understand you've had a bit of trouble." Hester responds, "Well, I seemed distressed, perhaps because of the shock." Too bad George Zucco had retired by this time, I would have loved to hear him deliver some of those lines!

Curiously as something else to start your eyes rolling on this film. The riding amazons photo board used in long shots looks nothing like the heavily made up head of Michael Golden in the closeups. Cedric wears the most theatrical looking board you'll ever likely to see, a lookin' all firebreath, and false nose that looks like a cheap Halloween mask. He does have the proper rouge for the role, but hearing it come out of such a serious bad makeup will start you chuckling.

**MAN WITHOUT A BODY** is full of the questions we aren't supposed to ask about movies like this. Why does the head speak English? Why does the creature deliberately wind the bell rope around its own neck? When the head is Dr. Merrill going to realize he's in love with Lew? and so on. But perhaps on the very *Theater-Of-The-Ahead* quality about these plot points that keep me going back to reread this movie now and then.

Other things try to undercut down the road for the star. Robert Hutton would re-use as a terrorist scientist opposite John Carradine and John Agar in **INVINCIBLE INVADERS** and later would star in and direct **THE SLIME PEOPLE** (1965). George Cukor would cast even lower as the 1959 British film **THE WOMAN EATER**, a sort little thing about a tree that eats human flesh (not morally always affirmative girl) and produces a sap that removes the dead. (You might want some of that sap on hand if you watch that film.)

The living head goes seems to have ended for now. The last one I recall was the notorious piece of cinematic malfeasance **THEY SAVED HITLER'S BRAIN** (1971/1982). Which ended with the Hitler's despatched carbon perishing when his car blew up in the ubiquitous Bronx Canyon.

They truly don't make 'em like that any more. (Deep sigh).

The Screen's Master of the WEIRD...  
IN HIS NEWEST and MOST DARING

**SHOCKER!**

**BELA LUGOSI**

See Monthly Mag. "MAGAZINE"

# BRIDE OF THE MONSTER

TOR JOHNSON TONY McCLOY

—LORETTA KING HARVEY DORN

## BRIDE OF THE MONSTER: Ed Wood's Tale of Unholy Matrimony and Bela Lugosi's Last Hurrah

by Daniel Bryan Johnson

**I**t seems that whatever bad cinema buff gather around the VCR to play yet another schlock classic from the video cabinet, one director always gets singled out as their director of choice for bad films. That director is Edward D. Wood Jr.

While I admit that Ed Wood is nowhere in the league of talents like Jack Arnold or Nathan Juran, I have always questioned his title as the All-Time Worst Director. Despite his short-comings, I feel that Wood at least had one thing going for him that redeems his work. Ed Wood had vision, and he always committed to his films 100%, from the beginning to the end. Wood had style, unique and all his own. Some argue that Wood and his movies were misunderstood. Often my lie was afraid of his time. All that can be said for sure is that Wood always wanted to make movies, and he did to the best of his ability and means.

But making movies has always been easier said than done. Money was always tight on Wood's movies. Many times his productions were even shut down because of a lack of cash flow, until Wood could somehow raise the funds needed to start

production again. Costs were constantly cut on Wood's films, as props, costumes, locations, special effects and even casting. All of these worked against the overall product.

But perhaps the biggest thing that hindered Wood was his sheer lack of experience. Perhaps if he had a bit more training, or had a more experienced hand to guide him through the rough spots and smoothed out his jagged edges, Wood could have been remembered as a more respected figure.

After all, when Wood did get it right, some of his films turned out pretty okay. Case in point, our movie for today, **BRIDE OF THE MONSTER**. This may very well be Wood's best movie, and a decent stand out in Bela Lugosi's last, truly good

role. In this outing, Lugosi is a mad scientist who has been wronged because of his research. This type of role was defined by Lugosi back in the 30's and the 40's, and it was good to see him do this type of character one last time.

The story unfolds as several unexplained disappearances have taken place out at the once Lake Marsh near the Old Willow Place. There Dr. Eric Vornoff (Lugosi) is experimenting in conjunction with atomic energy. He is assisted in his work by his mute over-serve, Lobo (played by Tor Johnson, one of the Ed Wood regulars).

Vornoff and Lobo are behind many of the disappearances as the victims have become unwilling participants in Bela's scheme (All of the experiments on humans so far have been running successful! Except for the fact that the experiment killed them!) The other people who have disappeared have fallen prey to the monster of Lake Marsh, which is one of Vornoff's earlier experiments. (It's really a giant prop octopus that Wood borrowed from Republic Studios.)

With townspeople dropping out of sight, the police are baffled. There are no leads to solving the crimes, except for one that Captain Robbins (played by Harvey B. Dunn, who was a close who worked the ladies' party circuit) isn't buying. The girlfriend of Lt. Dick Craig (played by Tony McCoy whose father was the executive producer for this movie) is a reporter, Janet Congdon (Loretta King) and she has been speaking the town with noses that there is a monster at Lake Marsh.

She is warned to stop the monster stories before she claims a

pano. But she spares both Barbara and her boyfriend to check out a brush fire she has about the Old Willow Place. She thinks there is a connection between the old house and the math of disappearance. She doesn't even know how close to the hell's eye she is!

As Janet makes her decision to hand out to the swamp, a new player is added to the drama. The newcomer is Dr. Vornoff (George Bevans) and he claims to be a monster expert whose interest has been caught by Janet's stories of the Lake March monster. He says he wants to help the police solve this mystery by helping in their investigation. Craig is assigned to help him anyway he can, but Stronks always go off on his own. As we shall soon see, there is more to Stronks than what he lets on.

Meanwhile, Janet has gotten everyone else to Luke Blank who has a blow out that ends her car crashing into the swamp. She is then rescued by Lobo who takes her back to Vornoff's lab. On a road trip follows, Vornoff meets Janet and makes that she must be taken out of the picture for a little while. He hypnotizes her, and places her under his control. This means at a grand re-opening of Lugosi's earlier missing roles as Count Dracula in the Universal original and Legender from WHITE MONSTER.

When Stronks fails to show up to an appointment with Craig, he and another officer go out to the swamp to look for the good doctor. Their search unaided, turns up Janet's car, which confirms Craig's worst fears that she has gone and gone herself to brook. At the same time, Stronks has come across the Old Willow Place, and there he encounters Vornoff. It appears that Stronks has been after Vornoff all along. He has been tracking Vornoff all over Europe and finally in America. He just does that by going whenever there were reports of monsters. Knowing that they were results of Vornoff's work Vornoff was exiled from his homeland because of his disease but now that the government has proof that his theories for creating a man of supermen could be a reality, Stronks has been sent to bring Vornoff home so he can work for them. Vornoff kills the officer. When he was banished, he was separated from his wife and child and he is still bitter about what happened. He tells Stronks that he will continue his work only as they are need by me. He will make his race of stone giant, but they will never only he will. That is when Stronks pulls a gun on him and informs Vornoff that this is no request. That is an order. What Stronks doesn't know is that he has been watched the whole time by Lobo. And now that the master has been threatened, he comes up on Stronks (Yeah I know! The Johnson making up on anyone is a nest-trail). Stronks in the photo on the top right I am curious from Vornoff decides that he cannot risk letting Stronks live, so he makes the only choice he can. Stronks becomes Odogoo-Chew!

It's a pity that Craig and his partner didn't find Stronks/can a tail fit sooner. Once they do find it, they realize that the doctor has gone into the swamp on foot at the same direction Janet has. Craig decides to go ahead through the swamp while his partner drives the car in a reinforced boat at the edge of the watery wilderness. He is determined to discover what Stronks is up to, like he also wants to find out what happened to Janet. But he had better hurry! Vornoff is determined to accomplish his work and he chooses the closest and safest at hand. Janet. It is his hope that she will be the basis of the newest **WHITE MONSTER OF THE MONSTER**.

Will Vornoff succeed in his role and twisted plan? Will Craig be able to save Janet before it is too late? Or will he also fall victim to Vornoff's mad schemes? And what of Lobo? Will he always be a brat's brat and never a brat? Find out! Watch the movie!



**BLIDE OF THE MONSTER** is deserving of at least one screening by serious horror fans and for Lugosi fans it is their chance to see him at his very best. His portrayal of Vornoff is as good as any role he did in his later years. For those who may have doubted it, Lugosi proved once again he was there and forever. *The Prince of Horror*. I guess that Lugosi was lucky in the respect that he at least had the chance to work with a director and writer like Wood who attempted to provide him some serious horror roles. Say what you will, I would rather see Lugosi's talents used as a movie like that than something like a *Bikini Boys* film or *BELA LUGOSI MEETS A BROOKLYN ORKILLA*. Where he was unfortunate to have been handled by a producer who was as unfeeling as Wood, he was lucky to have worked with a man who listened and respected him as an actor. And he was blessed to have worked with a man who loved him as a human being.

When viewing **BLIDE OF THE MONSTER** take a with the grain of salt that it deserves. But don't add any of the vinegar that some bad movie buffs have added over the years. The movie is really no worse or no better than some of the other Hammer films that came out in the fifties. It does offer some good moments and it will forever stand as a final victory for Bela Lugosi and a small triumph for Edward D. Wood Jr. And on the Scary Monsters scale, I give it a solid

## 2 SCARES!

# JOHNNY DYNAMITE

## GANGSTER ZOMBIES AND OTHER SCARY MONSTERS

Sam Scare interviews  
cartoonist Terry Beatty

*Hey there, all you scary readers, this is your ol' pal Sam Scare. I've made the scary trip from my ghoulisch grave to the town river town of Muscatine (one scary place, let me tell you!) to interview SCARY MONSTERS MAGAZINE cover artist Terry Beatty about his new comic book project, JOHNNY DYNAMITE: UNDERWORLD. I found him chained to his drawing board, and surrounded by scary monsters...*

Sam Scare. So Terry, most of our readers know you as our regular cover artist, but that's not the only thing you do, is it?

Terry Beatty. Of course not, Sam. I've been drawing comic books for some fifteen years now, mostly working with Max Collins.

SS. Ooh, I've heard of him—he wrote the *DICK TRACY* newspaper strip for quite a while, didn't he?

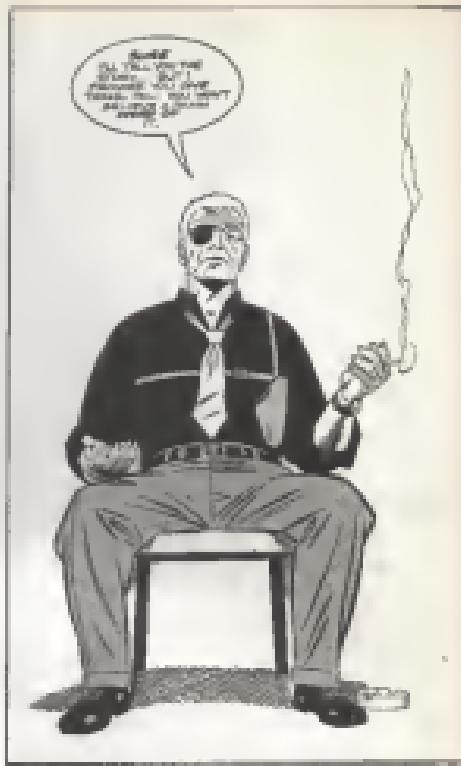
TB. Sure did. He's an award-winning mystery novelist as well. His "Nathan Heller" private eye novels have twice won the Private Eye Writers of America "Shamus" award.

SS. So what comics did you create together?

TB. We did a short-lived super-hero series for DC Comics called *WILD DOG*, but we also created a long-running (twelve years) private eye series called *MS. TREE*.

SS. But your new comic, *JOHNNY DYNAMITE: UNDERWORLD* is a horror series—how do you make the jump from private eye to horror?

TB. It's not that big a jump, Sam, since it's a private eye series, too—but with major supernatural/horror



© 1988 Alan Cohen and Terry Beatty

elements. In fact we had already done a few stories in *MS. TREE* that leaned toward the flat-out horror we are doing in *UNDERWORLD*. We did a story about a serial killer tied to a satanic cult, a haunted house story—we even had Ms. Tree visit Hell and meet the Devil when she had a near death experience. Both Max and I are huge fans of horror and monster movies, but, with those few exceptions, that influence hadn't really shown itself in our work.

SS. But it does in *JOHNNY DYNAMITE*?

TB. In a big way!

SS. Still, *JOHNNY DYNAMITE* didn't begin as a horror comic, did it?

# JOHNNY DYNAMITE



TR: No, it was originally a straight detective series, although the toughest, nastiest of its kind—at least until MS. TREE came along. It began in 1953, drawn by Pete Morai and written by Ken Fitch. It lasted only a dozen or so issues, but it made quite an impression on some of us readers. It made such an impression on Max and me, that when Charlton Comics sold off the rights to their characters, we purchased JOHNNY DYNAMITE to run as a back-up feature in our MS. TREE comic book.

SS: So how did you come to tell new stories about Johnny?

TR: We'd been wanting to do a comic book project that fed into our interest in horror, monsters and all things weird. You might guess from all the monster model kits crowding me out of my studio that I'm a monster nut. We decided that a supernatural/detective series set in the 1950's would allow us to tell the sort of B-movie "psychotronic" story we had in mind, while still letting us be accessible to our long term MS. TREE readers. And since we owned the rights

to Johnny, it seemed silly to create a new character, having the option to use a classic tough-guy private eye who fit perfectly into our diabolical plan—heh heh heh...

SS: Hey! I'll do the scary stuff here, okay?

TR: Sorry, Sam—got carried away for a moment.

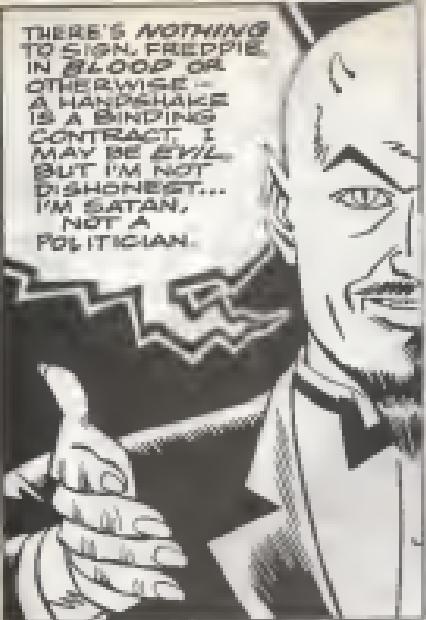
SS: Okay. Just don't let it happen again. So tell me a little about this guy, Dynamite.

TR: Like I said, he's about the toughest P.I. in comic book history—in all mystery fiction, for that matter. He's an ex-boxer, ex-soldier, ex-cop. He's got one eye, a loaded .45 and a seriously bad attitude.

SS: How does the supernatural element enter the story?

TR: It happens when a low level hood sells his soul to the Devil in exchange for power in the criminal underworld—that, and an army of gangster zombies to carry out his evil plans. From that point on it's like Mike Hammer meets "Night of the Living Dead."

THERE'S NOTHING  
TO SIGN, FREEPIE,  
IN BLOOD OR  
OTHERWISE—  
A HANDSHAKE  
IS A BINDING  
CONTRACT. I  
MAY BE EVIL  
BUT I'M NOT  
DISHONEST...  
I'M SATAN.  
NOT A  
POLITICIAN.



SS: Ouch! Sounds grisly!

TB: It's a little grisly.

SS: You painted a special image for a SCARY MONSTERS JOHNNY DYNAMITE SCARE CARD, but you didn't paint the covers for the comic books, how come?

TB: Because we had the great good fortune to get Mister "Good Taste Gone Bad" himself—Mitch O'Connell to paint the covers for us. You can get a preview of his JOHNNY DYNAMITE cover paintings by checking out the May '94 issue of HEAVY METAL. That incredible painting of the devil and the gangster zombies shown there is the cover of our second issue.

SS: Ouch cost! Is that Randy Reason among the zombies?

TB: Could be—you never know what surprises Mitch will come up with.

SS: Who's publishing this fangy into fear?

TB: Dark Horse Comics, the same folks who bring you various ALIENS, PREDATOR, RIDECOP and UNIVERSAL MONSTERS titles.

SS: So our readers can buy this at their local comic shop?

TB: Sure—but they might want to order it in advance to be sure of getting a copy when the first issue (of a four-issue mini-series) comes out this summer. This isn't the latest Marvel Comics X-MEN title, so it won't have the kind of enormous price run, or be stocked in depth like those books are.

SS: That's the scariest notion of all—anyone running out on this fabulous frightfest because there aren't enough copies at the comic shop to go around.

TB: But there's so much product in the comics business right now, that if you don't pre-order a book, you may never see it.

SS: Stop—you're scaring me too much. I hear you're doing a little comic book writing as well?

TB: Yeah—my wife, Wendi Lee, and I are writing a series of stories for the ELFQUEST, NEW BLOOD comic book. Gary Kato is drawing them, and they'll eventually be collected as a hardcover book.

SS: Wendi is a novelist?

TB: Under the name W. W. Lee, she's written half a dozen westerns—and will have her first mystery novel, THE GOOD DAUGHTER, published by St. Martin's this October. She's published a good number of short stories, too.

SS: And you co-wrote some of those, I'm told?

TB: True. Especially those that have a horror element. We had stories in the paperback anthologies DRACULA: PRINCE OF DARKNESS, FRANKENSTEIN: THE MONSTER WAKES and SANTA CLUES. We also have stories in the upcoming WEREWOLF, CELEBRITY VAMPIRES and JOURNEYS INTO THE TWILIGHT ZONE III anthologies.

SS: You sound like our busy guy!

TB: My work schedule is pretty scary, Sam. Max's schedule is scary, too. He has stories in the FRANKENSTEIN, WEREWOLF and CELEBRITY VAMPIRE books—as well as in SHOCK ROCK II and PEAR ITSELF.

SS: What's next for Johnny Dynamite after he takes care of this menace from beyond the grave?

TB: If JOHNNY DYNAMITE: UNDERWORLD sells

well enough to merit a sequel, we plan to pit Johnny against a menace from beyond the stars.

SS: Sounds great! What are you working on now?  
TB: Well, Sam, I have even more scary covers to paint for SCARY MONSTERS—and we're even discussing the possibility of me sculpting a SAM SCARE garage kit.

SS: Say it ain't so! A model kit of BTTF me?  
TB: It just might happen—but we have a lot of details to work out—and I'll have to catch up on my comic book work to have the time to sculpt the prototype—I'm doing a lot of fixing for DC Comics these days.

SS: Then get to work, will ya? What are you doin' wastin' time pokkin' with me? Yerch!

With that, I left Terry, still chained to his drawing board, to finish rendering the scary adventures of JOHNNY DYNAMITE.



## THIS ISSUE MAY CONTAIN A JOHNNY DYNAMITE SCARE-CARD!

If your issue doesn't contain the card (pictured on your left) or you want another one for your collection, send four 25¢ stamps or \$1.00 to cover postage and handling to:

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# GOKE: BODY SNATCHER FROM HELL

by Erick Mess

It takes a special kind of movie to scare the wits out of a person before he or she even see it. It's even rarer for a movie to terrify someone years before he's even heard of it. Such was the case with the mid 1968 Japanese film GOKE, a.k.a. BODY SNATCHER FROM HELL.

When I was a kid, we had a book called HORROR MOVIES (Alain C. Frank, Octopus Books, 1974). I don't know why we had this book, since nobody in the family was much into horror movies at the time. All the same, we had the book, and I'm pleased to say it warped me for life. HORROR MOVIES occupies a place of honor on my bookshelf to this day.

Frank's profusely-illustrated volume contained many images which send my five-year old heart racing in horror and revulsion, from the melting face of Vincent Price in TALES OF TERROR to the skinless hand in THE CREEPING FLESH. However, the picture which disturbed me the most lay on the very last page of the book. There, in the index, was a horribly disfigured face: one eye socket empty, no nose whatsoever, half of the skin apparently burned black, and a huge, loopy smile full of jagged rotten teeth. However, the most unsettling thing about this photo was that there was no explanation for it, no caption to identify the actor, the situation, or even the movie from which it was taken. This mystery picture haunted me for years.



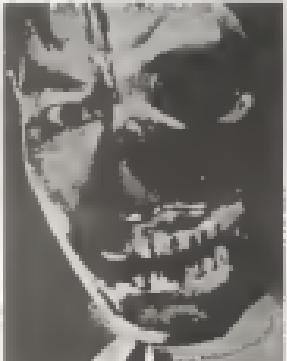
Now, thanks to Scream Cinema, I finally know the movie that terrified me for so many years. There, on the cover of their latest catalog, was that hideous face again (only slightly retouched), staring at me from the ad man for BODY SNATCHER FROM HELL. At last! At last!

I knew the name of this mystery movie, so it was now my duty to check it out and face my fear.

So how does the reality compare to the years of fearful anticipation? Pretty darn well, actually.

BODY SNATCHER FROM HELL starts off, curiously enough, almost like a rip-off of the AIRPORT movies (although it predates AIRPORT by two years), with the crew of an in-flight airplane investigating reports of a bomb on board. However, although no bomb is found, the plane is beaten by an armed hijacker and by a mysterious flying object that knocks it out of the sky. After this ample-pronged journey into disaster movie territory, BODY SNATCHER FROM HELL finally establishes itself as a Scary Monster Movie.

The usual diverse group of survivors—including the crew,



the terrorist, the would-be bomber, a scientist, an important politician, and a few others—soon discover the cause of the crash: a strange flying saucer, occupied by a blue amoeba-like being which immediately invades the hijacker's body in a very unpleasant manner. From that point on, the dwindling band of survivors battle against the elements, the vampiric alien-possessed terrorist, and each other.

The monster is as horrifying as I remember (though never as grotesque as in the promotional photo) and the make-up highly convincing, but the movie concentrates less on the gory creature and more on the reactions of the remaining survivors. In the classic STAGECOACH tradition,

BODY SNATCHER FROM HELL concentrates not on the outside threat, but on the inner threatened characters, as they panic, fight amongst themselves, or stand up to the monster. Even though they're not all as fully developed as they could be (the female remains pretty much a blank slate), the emphasis on the characters makes the movie much more interesting than if it had been a simple "us versus it" struggle.

The director, Hayao Sato (uncredited in this English-dubbed print), creates an impressive atmosphere of fear and unease, though he does get a bit too heavy-handed at times. The use of war-atmosy still photos during the anti-war speeches is more gaudy than effective, and the closing scene goes on for far longer than it needs to make its point. However, these are minor quibbles in the (dare I say it?) jags of this amazing horror near masterpiece.

RATING: 4 SCARES

ALL NEW! NEVER BEFORE HAS SUCH A  
BONE-CHILLING FILM BEEN MADE....

A fiendish vampire  
from a strange  
world in outer  
space drains his  
victims' blood  
and  
turns them into  
weird corpses!

# BODY SNATCHER FROM HELL

IN BLOOD COLOR AND CINEMASCOPE

P.G. PARENTAL ADVISORY SUGGESTED  
Some material may not be suitable for pre-teens.

A TFC-2 PACEMAKER RELEASE

PLUS 2ND CHILLER!

# THE STRANGE WORLD OF CHANNEL X NIGHTMARE NEWS

## HAMMER HAS RISEN FROM THE GRAVE

by Andi Brooks

Greetings, Fright Fans. Welcome to another eerie edition of NIGHTMARE NEWS. Once again, I have news from the doom-laden depths of my secret subterranean lair to continue my terrifying tour of Britain's scariest sites. Tonight I have journeyed to the Boney Castle, a grotto we purchased on the edge of the Scottish moors. The fog-shrouded scene may be familiar to all of you SCARY MONSTER fans. It was to this spot that Nyah, the DEVIL GIRL FROM MARS, came in search of violet Eucharia.

On that very night, forty years ago, the sultry siren from the stars exhausted all of her amorous charms in the hope of enticing potential husbands back to Mars. Unfortunately, for Nyah, none of the men that she encountered were man enough for the challenge and her mission ended in failure.

Sadly, Nyah is no longer with us, but the rest of the lovelorn girls from Mars are still searching the stars for a little extraterrestrial romance. So, I've set up my telescope and, just in case any of the Martian maidens are headed our way on CHANNEL X, I'd like to assure that I've packed my Fangbrush and I'm ready and willing to sign-up for the return trip to Mars. While we await the arrival of the lovelorn Devil Girls, allow me to bring you up-to-date with the latest exciting news from the horror-haunted shores of Britain.

It was a sad day when the once mighty HAMMER FILMS closed their studio doors for the final time. For over twenty years they had scrawled crimson poison around the world with their blood-drenched tales of terror. Single-handedly, they had revitalized the horror film industry with their Technicolor interpretations of Universal's classic horrors of the 30's and 40's. DRACULA, FRANKENSTEIN, THE MUMMY, DR. JEKYLL AND MR. HYDE, THE PHANTOM OF THE OPERA and THE WOLF MAN all received the Hammer touch.

During the late 50's and early 60's, Hammer reigned supreme with their innovative productions. As the 60's came to a close, movies such as George Romero's NIGHT OF THE LIVING DEAD began to change the face of the horror film in much the same way as Hammer had once done. By the mid 70's Hammer represented all that was old-fashioned and outdated. Where once they had caused shock and outrage, they were now seen as the acceptable, non-threatening face of horror...almost wholesome family entertainment. Unable to keep pace with the times and adapt to the new trends that they themselves had paved the way for, Hammer faded away.

Ever since then, the press has constantly fanned speculation and rumors of the studio's return, all of which came to nothing. It was no surprise, therefore, that when, in the early 90's, the rumors began to circulate once again that they were not with extreme despatch. It was therefore all the more spectacular



Two cards from the Topps BROOKS THEATER set issued in England in 1976. This was an all Hammer photo card set with forty-eight at the front and "Starring Letters" photos on the back as well as various film information about the full color photo featured on the front.

when it was officially announced in late 1993 that HAMMER HAS RISSEN FROM THE GRAVE.

The motivating force behind the rebirth is veteran Hammer producer, Roy Skipp (THE SATANIC RITES OF DRACULA, FRANKENSTEIN AND THE MONSTER FROM HELL, TO DEVIL A DAUGHTER). When the company went into official receivership in 1985 Roy was there to step up the rights to both the name and all of Hammer's films. For the next eight years he carried the torch in search of a means of breathing life back into the company. When he teamed up with American producer, Lauren Shuler-Donner (LADYHAWKE) and her husband, director Richard Donner (THE OMEN, SUPERMAN), a massive film, multi-million dollar project was born. With financial backing from Warner Bros., the newlook Hammer is poised to embark on an ambitious series of both remakes of it's own films and all-new productions.

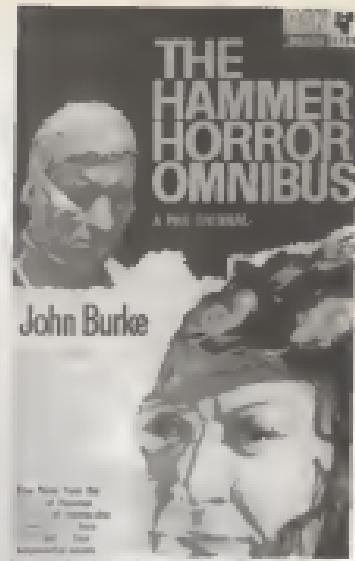
First to go before the cameras will be a hi-tech version of 1957's QUATERMASS EXPERIMENT (THE CREEPING UNKNOWN), scripted by Dan O'Bannon (ALIEN, DEAD AND BURIED). With a proposed budget of fifty million dollars, it is a far cry from the modest budgets of Hammer's biggest vintage productions. If all goes well, there are plans to remake the other two installments of the Quatermass trilogy, QUATERMASS III (GENOMY FROM SPACE) and QUATERMASS AND THE PIT (FIVE MILLION MILES TO EARTH), which will be relocated from the London Underground to the New York subway.

Also contracted for reworking are: Skipp's favorite Hammer film, THE DEVIL RIDES OUT (1968) and the psycho thrillers, STOLEN FACE (1952) and TASTE OF FEAR (1960). Among the proposed new productions are: HIDOUS WHISPERS, to be directed by Richard Donner, and PSYCHIC DETECTIVE, both of which are in the early stages of development.

The deal with Warner Bros. also includes a new series of THE HAUNTED HOUSE OF HAMMER. The forty-four one-hour, made-for-TV, tales of ghostly terror (half in Britain, half in America) will hopefully be directed by such genre luminaries as Brian De Palma, Richard Donner, John Carpenter and Joe Dante. Hammer's resurrection is also being aided by a series of lower budget co-productions with companies other than Warner Bros. As well as a remake of their 1953 40-ft silent, FOUR-SIDED TRIANGLE (with the Australian government), they will be filming a new version of the classic 1941 British Lion movie, THE DAY THE EARTH CAUGHT FIRE (with Twentieth Century Fox). Original projects include THE HOUSE ON THE STRAND (with Grindel International), based on the novel by Daphne Du Maurier (THE BIRDS, DON'T LOOK NOW) and the eagerly anticipated VLAD THE IMPALER (with Rank).

Here in Britain, Channel 4 will be screening a twelve-part series of half hour programs entitled, THE WORLD OF HAMMER. This journey through the history of Hammer will be narrated by Oliver Reed (THE CURSE OF THE WEREWOLF, THE DAMNED, THE BROOD).

Although Hammer are proud of their illustrious history, they won't be trying to live in the past. They have learned from their mistakes and will be moving with the times. The new films will



A paperback book cover from Pel Books Ltd.  
© John Burke, 1988.

be as radically different and innovative as the originals were in their day. This doesn't mean that Hammer wants to sever all links with their past glories. Although Roy Skipp has vowed that there will not be any more Dracula or Frankenstein movies bearing the Hammer name, he is keen to keep a bridge between the old and new and has promised cameo roles for both Christopher Lee and Peter Cushing, if they want them.

Will Hammer be able to thrill and terrify a whole new generation of Ingles fans? Only time will tell. Unfortunately, time is the one thing that we have run out of. My call to the long-starved girls of Mars has gone unanswered. Perhaps it is just as well, I don't think that red is really my color and I couldn't desert you, my loyal viewers. I think that I'll just pack back in my bag and capsule myself with a screening of the original DEVIL GIRL FROM MARS. Would you care to join me? You would? Excellent! May I add for a scary second benefit helping of CHANNEL X. Your favorite FRIGHT WITHOUT A FACE will be back on your television screens before you can say...

**FAREWELL  
AND  
PLEASANT NIGHTMARES**

## THE STRANGE WORLD OF CHANNEL X

#### **For Small Projects**

Greetings, once again, Finger Fins. I am as glad that you joined yourselves  
privately in your imagination to make a second gesture, please note THE  
**THREE BIRDS OF CHANNEL 2**. Brightly, it may well be your best.  
You are invited to consider a woman who has journeyed throughout the state  
in search of love. Only the finest example of manhood will satisfy her  
longings. All substantiated promises will be readily disposed of. So, unless  
you measure up, you had better have your station. In the interplay  
of the times there can be only one winner. And you must enough to take on the  
question of what's next? It doesn't mean our money from the...

#### **DEBT-GIRLS FROM MARS**

In the semi-abbreviated Highlands of Scotland the Dandies have been identified by strong voices on the sky. There have been sightings of a mysterious white animal and reports of a huge glowing object falling from the sky. When news of these happenings reached London, the Home Office dispatched the mounted entrepreneur, Professor Donald Munro (Joseph Tomelty) in arrangements accompanied by Duke Mungo's representative, Michael Carter (Hugh McDowell). The Professor drives across the Scottish moors. He still sees glowing a course through the trees was of no help as he struggled to navigate through the darkness. With right writing us and no hope of finding that way they followed the road signs leading to an isolated pub, the Bonny Charlie. They were not alone as something out the window. Sculptor munroes Robert James (Peter Reynolds) was also making his way there to recover his girlfriend, Greta (Agnetha Faltskog). She had taken a job as a barmaid at or as she had, but it was the last person that she expected to walk through the door. Robert explained that he was now known as Alice Simpson, the landlord's wife, Mrs Simpson (Sophie Thompson) walked up to them. Greta hurriedly explained that he was a filcher who had lost both her way and her wallet. He was willing to work as rates for food and shelter expenses, but unwilling to leave him out, Mrs. Simpson paid him to wash on the floor.

Before they approached could hear *Albert* shouting through the Predator and Carter started knocking at the door. As they threw out all four of the lights, Mr. Johnson (John Lupton) surrounded them to *Kids* (Facebook). *(Albert* (Crest)) is forced from London and in his only jacket, and pointed them to sleep with them. As *Albert* sat around the table, *Albert* emerged from the kitchen and was immediately engrossed by Carter. Before he could discuss him, the building began to completely shake and the night sky was illuminated by a blinding flood of light. The whole group realized outside to witness the unforgettable sight of a white glowing mass landing on the moon. *Albert* back by the now-bleak front, they would only stand and stare.

Custer waited his time in attempting to delay the men in a lifeguard story in his newspaper but found that the telephone line was dead. Allens said the direction to quickly sleep, but when his absence was noticed, Custer provided for his availability. As there was nothing else they could do at the time, Custer and the Professor decided to drive to the nearest telephone, never mind sleep, only to discover that line too was also off of power.

While they attempted to return to Elton found Alheit fading outside, but decided to let him escape. He was unable to leave Elton, however, and pursued in the car. While everyone else was directed, the tall man had no directed destination. From the window of his fading phone, Alheit watched as a short silent gap at the dry-erase marker and a tall, leather-clad figure emerged. Unable to resist the curiosity, David Chaves (Elton), the Samurais' handymen, went out in the snow to get a better view. Unfortunately for him, he responded into the path of the slugs. As he fled in terror he discovered that his escape was blocked by an invisible forcefield. With no exit route, he soon learned that the very ground beneath his feet.

The Professor and Carter gave up on their car and returned to the way to Red Dots in a steep canoe. While ship went to rescue her, the others made her ashore. The movement that she was sick, the Red Martians to land on Earth was heading for London where the dense atmosphere of Earth damaged her skin and forced her to land for respite.

Rynd released Doro from the limbo and explained the reason for her presence. The consequences of the war of blues had several hundred years and ended in a bitter war of the blues. The blues were vengeful and called blues, but the blues were not the blues and the blues dropped. The answer was to find new blues on Earth and to test the new self-experiencing world of blues has also now





concentrated. If her mission was successful a whole fleet would be lost in the universe. She intended to take the strongest men on Earth back to Mars, willingly or not. Any attempt at resistance would be crushed by the ship's paralytic ray instruments.

It was only then that Carter was noticed. Nyx guessed immediately that she had already dealt with him. He was a bumbling specimen and of no use to her. Carter's reaction was crafty, but his compassion held her back. Unbeknownst, Nyx trembled for any gun in hand and angrily informed them that they were powerless to move (as shown in the above photo). The Ironfield would stop them from escaping and prevent body snatching from outside. With her enemies reaching out to their ears, Nyx swiftly left and vanished into the air.

While the Professor tried to investigate the Ironfield, Elton and Carter got to know each other a little better. Kindred spirits, another was foisted by the older's tough orange. Carter, assured by his own experiences, was becoming an idealist, while Elton was coming down his latest affair with a surreal note. Both had reached the end of the line but found comfort in each other.

When the Professor staggered back from a painful collision with the Ironfield he was convinced that they must kill Nyx if earth is to remain free. Unfortunately the only weapon at their disposal was the Ironman's old sword which had been fixed for twenty years. With an alternative and only two

adults, they evaded Nyx's return.

They did not have long to wait. Confining them, Nyx raised their spines and implored them to stay there. Carter corrected her by firing all five shots at power blast range, but to no effect. She avoided the gun shot and mocked them for believing that they could slay her with an old fashioned toy. Powerless to move, they were taken to the ship for a demonstration of her power.

When they were hoisted across the moon, Tommy (Murray Jacobson), the Ironman's nephew, climbed out of his Ironman uniform to follow them. Albert opened fire so he passed his ironman and passed him. Together they headed for the base and watched as Nyx held aloft a cyborg device. The ship's crew did open fire around a gigantic robot. The demonstration began as a deadly ray shot from it's hand and impacted a tree. Nyx then directed it to shatter a rock and the man at whom Albert and Tommy were holding. With only seconds to spare, they prepared for safety and watched as the robot turned upon their friends, who fled back to the site.

Before they could follow, they were spotted by Nyx. She was fascinated by Tommy. Unlike the adults she had encountered, he showed no fear. Albert warned her to leave the child alone but was told in every about his own safety. Pressuring in mind with his love, Nyx hypnotized Albert and took Tommy back

in the shop. In a trance, Albert returned to the car and climbed back up to his parking place.

Meanwhile, the others were engaged in a round of war which was not won by the appearance of Nyx. She discussed their "grave affairs" and informed the Professor that it would take a thousand years for him to burn a fraction of what the Matrona had attained. Seeing an opportunity to gain access to the shop he challenged her to prove her claims. Unwary of her true, Nyx was in the challenge. Ignoring the protests of her compatriots, the Professor accompanied her to the shop.

Once inside, Nyx proudly revealed the shop's energy source, a form of nuclear power on a micro-negative consistency. Fed by a self-propagating prequel fusion it was a thousand times more powerful than an atomic bomb and capable of obliterating Earth. The Professor was sceptical of her grandiose claims and refused to believe her. Unperturbed, Nyx took him back to the car.

As they returned, Carter saw another opportunity to dispose of the invader by destroying the store. But like Valeria, electricity had no effect on her and only succeeded in driving her mad. Nyx revealed that she had Tomyra and would not hesitate to kill her if they made another attempt upon her life. Before they could react, the larger of both had transported herself into the fourth dimension.

With Tomyra a life or not, Carter raced in the shop to rescue her but Nyx was waiting for her. He pleaded for the child's release, but Nyx was not easily swayed. He was steadily carried to her nozzle because a child's mind is "free from your mortal intentions". Carter persevered and promised to follow her willingly if she released Tomyra.

Back at the car, Mrs. Johnson was blushing herself the Tomyra's abduction. While her husband tried to comfort her, Tomyra returned and told them of her adventure with Albert. Carter was appalled and found her still in a trance. When she tried to wake him, he spoke in a strange, telepathic manner. "Insane woman, running like a frightened addled in the night. We are the slaves of a great and powerful mechanism. Let us prepare for our master." Frightened, Mrs. and Jack descended in fear that Carter had been influenced to return to his lair again.

Before he could tell them of his past with Nyx, Dean told him of Albert's strange behaviour. Surprised that he was still in the car, Carter went to groundfloor. As soon as he entered the room, Albert attacked him. It was only after they had both lain down like sheep that Carter saw this reborn Albert and so him to a chair.

When Nyx returned for Carter, Dean pleaded for mercy and told her that she loved him, but the reborned alien was unmoved and took him away. As they approached the shop, Nyx located that nothing could limit her power and summoned the robes. Seeing what may have been his only chance, Carter grabbed the control device, but Nyx hypothesized his before he could use it. She snatched him back to the car and informed him that his deception had earned a death sentence for them all. Playing for time, the Professor told her that she would need a guide. To the amazement of the others he announced that it was only right that War should triumph over Earth. He wanted to claim to that triumph and would gather half of the world space in flames. Nyx agreed that a guide would be of use, but she would be the one to choose. When the shop was ready she would return to point one of them. The war would do.

Left alone once again the Professor explained that he had not gone mad. He wanted to get around the shop and destroy it. The majority of his life, in seven for millions, was a small price to pay.

When Albert requested recompensation, the Professor was surprised that whatever Nyx chose as a guide had to destroy both her and her shop or else they and everyone else who crossed her would be killed. He claimed that he was the longest distance, but both Carter and Mr. Johnson volunteered. To settle the argument, Carter suggested that they draw lots from a pack of cards. The highest



value card drawn would determine who went. They each picked a card. The Professor drew the ten of spades, Mr. Johnson drew an eight of clubs, while the three of clubs and Carter drew the king of spades.

The three were silent and in unison that Nyx had only lied in dreams, Carter wished everyone driven to the cellar. Carter, however, being both not freed Albert. With a promise to find a safe hiding place, he sent her to prove the others. When she was gone he calmly greeted Nyx. She was surprised to find him alone. He told her that the others had fled or been, but he was willing to go with her. Nyx was satisfied with the choice and together they prepared for the battle.

When Carter came back up from the cellar, Dean believed chose between. She begged him not to go in search of Albert, to give him a chance to escape. His plan was not shared when the two met with Nyx. She and Carter could only watch helplessly as he took one last look before entering the shop. The gangway narrowed and the door had locked him. The shop's mighty engine started and lit as it roared to the sky. As it annihilated every atom a phenomenal sound a massive explosion ripped it apart. Thanks to Albert's addition however, Faculty had been freed from the three of incarceration at the hands of the...

#### PROFESSOR FROM MARS

Oh, it's just too terrible. I can't bear it. How could Albert have done such a foul? Above the choices between Dean and Nyx, who could you have chosen? I could plainly have chosen into the fourth dimension with Nyx. She could have had anything this Earth, the Universe, whatever she desired-in return for just one night of peace among the others. Poor Nyx. On the other hand, I cannot tell you just enough. But just not, just **FRIENDS WITHOUT A FACE** will be just just as well as I've recharged the batteries on the many satellites. So, join us there, if you dare, but remember...in **THE STRANGE WORLD OF CHANNEL 4** no one can hear you scream.

PARTYTIME AND PLEASANT NIGHTMARES

# BRINGING MONSTERS TO LIFE: *The Making Of Latex Rubber Masks!*

By Dr Lady

There's always a special thrill in choosing a new monster mask for Halloween, whether it's from a mail-order catalog or a personal visit to the local costume shop. Either setting will usually afford row upon row of monstrous faces encompassing everything from worm-eaten corpses to sleek, futuristic robots, all presented for the enjoyment and examination of the eager monster fan. The next time you gaze upon such a melange of masks, stop and take a moment to consider the imagination, planning and labor it took to fabricate them.

Every mask-maker has his or her own favored techniques, but all latex masks are created via the same basic processes.

Each mask starts out as a solid, full-sized clay sculpture of the desired character. This sculpture may be fashioned entirely from clay, although more often a sculptor will start out with an armature--such as a professional sculpting armature, a plaster head cast, or even just a length of lead pipe mounted on a flat base--and build up layers of clay onto that. Either of two basic types of clay is generally used, and each has its own advantages and disadvantages. Water-based clay is perhaps a bit easier to work with, as it can be softened to any desired consistency by simply spraying it with water. Unfortunately, it has a tendency to dry out and crack apart rather quickly, so it's a good idea to try to complete a water-based clay sculpture as soon as possible once it's begun, or at least to keep it well-moistened and covered with a plastic bag until it's ready to be molded. Some sculptors choose oil-based clay (such as the type called Roma Plastilina), which is available in several different consistencies, since it will remain nice and pliable indefinitely and is much less messy to work with. The chief drawback of this type of clay is that it can sometimes leave an oily residue on the inside of the plaster mold later on, making it difficult for the latex to build up a good thickness.

Another factor the sculptor must take into account is the placement of the character's eyes; or rather, where the eye openings will be cut when the mask is cast in latex. Obviously, there have to be eye holes in accordance with human anatomy, or else the wearer won't be able to see! If the mask is to have a bizarre, non-human set of features,



Dr Lady does a custom airbrush paint job on a reptilian alien.

then some type of vision slits will be cut out. The mask sculptor will take this into consideration and arrange for some sort of wrinkles, grooves, or other detailing to be placed where they'll line up with a person's eyes, allowing vision slits to be cut out while keeping them as subtle as possible.

As for the design itself, well, just about anything goes if the sculptor is creating his or her own original character. If, however, the mask is to be a re-creation of a movie or TV character, then a great deal of still photos of the original--showing what it looked like from every conceivable angle--must be used for reference, to ensure that the finished sculpture will have facial contours, proportions, expression and detailing that are as accurate as

possible.

Once the sculpture is ready, the next step is to make the mold, a plaster "negative" of the sculpture into which liquid latex will be poured to form the mask. There are a number of different types of plaster which may be used for mold-making, including Hydrocal and pottery plaster, and which one to employ is usually a matter of the artist's personal preference. A mold of a full-head sculpture is normally made by first creating a clay wall, or "dam", all the way along the sculptor's model's left-to-right circumference, so that it divides the front and back halves of the head. Plaster is then built up onto one of the halves of the sculpture, right

up to and against the dam. When the plaster has hardened, the dam is removed and a very thin layer of Vaseline or another non-stick material is applied to the exposed edge of the mold half to keep the two halves from sticking together. The other half of the head is then covered with plaster, and when that's hardened, the two halves of the mold are separated and the sculpture (which is no longer needed) is removed.

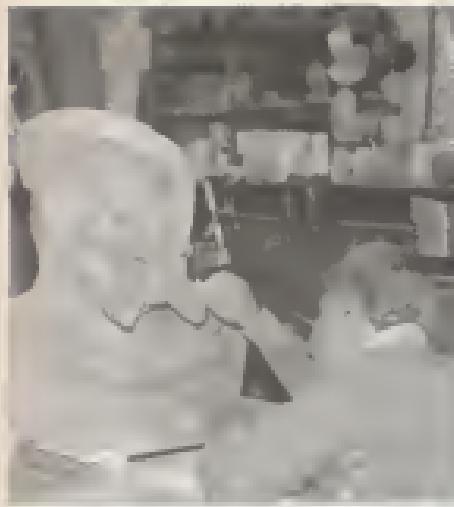
The mold is then thoroughly cleaned of any remaining traces of clay. Also at this time, any major flaws in the mold (such as baseline cracks or small holes caused by air bubbles in the plaster) may be carefully patched with a tiny amount of fresh plaster. The halves are then strapped tightly back together, and the seam between them sealed on the outside (a thin strip of clay or a line of hot-glue work well for this). The mold is then secured in an upside-down position and filled to the brim with liquid latex, and then left to build up a "skin" on the inside of the mold which will become the mask. The longer a mold sits filled with latex, the thicker the mask will be, as the porous plaster draws moisture from the latex against it. There are other casting methods too (such as casting the latex in separate layers until the desired thickness has been built up), but simply filling the mold up and leaving it for a while is the most common. After the appropriate amount of time has been allowed for the latex to build up, the excess rubber is then poured back out of the mold for later use. The mold is then left to dry upright for a short time, and then placed in a well-ventilated position until the latex "skin" inside has dried and can be pulled out. It is then carefully

Even a zombie likes to have his beard and moustache nicely trimmed and styled. Mask Artist Laura Lady performs these finishing touches.

removed from the mold, and the flashing along the seamline is taken off (usually using a Dremel rotary tool or a similar instrument). Next, the eye, nose, ear, and/or mouth openings are trimmed out, readying the mask for the final stage of its creation: the finishing work.

A mask's paint scheme is one of its most crucial aspects, being almost as important as the sculpture itself in determining the finished product's effectiveness. Special rubberized paints must be used, since standard types of paint tend to crack and peel away from the stretchable, flexible latex. Various specific formulas will work, once again, this is a case where different artists prefer to work with different mediums. The paint is usually applied with an airbrush to allow a smooth, natural-looking blending of colors, though certain details such as eye pupils, teeth, etc. may need to be brush painted. After painting, a special gloss finish is often applied to certain areas of the mask—eyes, lips, and teeth, for example—to give the effect of moisture.

The final step (for most masks) is the hairwork. Among the types of hair commonly used on masks are cape or wool hair fibre, synthetic (acrylic) hair, and sometimes even real human hair. The hair is usually glued on a small clump at a time in even rows, with special attention given to the baseline (the point at which the hair stops and the painted mask becomes visible), where creatures and robots are most important. Other techniques and materials are also sometimes used, depending upon the effect needed to capture the "look" of a certain character. Fabric-backed acrylic fur hair may be glued on, and some situations may

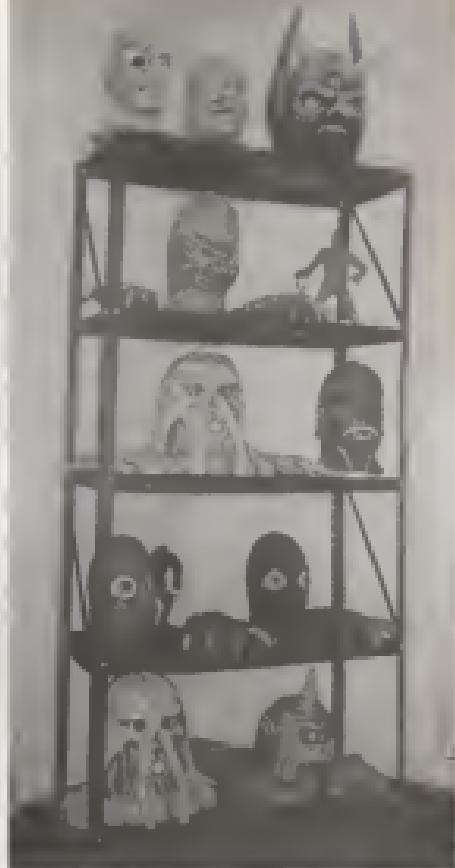


In preparation for molding, a clay dam is built onto Henry Alvaro's PREDATOR sculpture. The mask edition was released by Distortions Unlimited.

call for hair to be inserted (punched into the mask one-at-a-time with a needle). For some characters, a wig may be glued onto the mask. Many masks require painstakingly applied eyebrows or other facial hair, as well. After all the hair is in place, it is then cleaned, styled, and/or sprayed into the proper arrangement.

Then, at long last—Voilà!—a Scary Monster is born!

Please note that the procedures outlined in this article are given only as a general overview of the mask-making art, and that this information isn't really presented herein as a "how-to" guide. Indeed, it would take a whole book to cover at length all of the many materials, methods, processes and problems that one might encounter during the making of rubber masks. Unfortunately, no such book is available (at least, not that I'm aware of). I can, however, recommend a few reference sources for those who wish to know more. CINEMAGIC magazine featured excellent articles on mask-making in issues #6 and #12, and MONSTERLAND #13 contained an article on the making of latex face-masks. Yes, I know both of these magazines are long out of publication, but back issues can often be found at sci-fi and toy conventions, or through mail-order services. In addition, several instructional videotapes on the subject have been offered and are regularly advertised in PANDORIA and other makeup-



Some finished Scary Monster masks from Dr. Lady's collection.

oriented publications. Finally, THE PROFF BUILDER'S MASK-MAKING HANDBOOK by Thornton Jones doesn't give much information on rubber masks and covers only face-masks rather than the full-head variety, but is recommended to readers interested in trying a different mask-making medium such as paper-mâché, cloth or leather.



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## MONSTER SUIT MEMORIES

by John Garcia

Unlike the enduring images in photographs and films, the tangible sources of our favorite MONSTER MEMORIES, the actual rubber suits, are much less likely to withstand damage due to time and the elements. The few remaining monster suits from classic horror films and the fascinating stories of events involving the suits and their creators

The She-Creature poster mock up photo courtesy of Bob Burns. The She-Creature design in the original one sheet mock up differed significantly from the monstata in the final film version. Among the immediate noticeable differences are the Creature's tentacle-like arms, and the lack of tail and breasts. This mock ad also features some imaginary cast members, most noticeably Peter Lorre and Miss "Touch" Connors for THE SHE CREATURE and Richard Boone for IT CONQUERED THE WORLD.

generate an almost cult-like interest. If not, then they

should, because their  
surviving  
creature suits  
will not be  
around  
forever; and  
it is  
information  
on them  
comes from  
a non  
exhaustible  
source.  
Fortunately,  
Bob Burns,  
the famed  
collector and  
husband who  
also served in  
many  
capacities on  
the sets of  
the classic  
horror films,  
is a generous

offered to share his photos, memories, and anecdotes of these rubber suits that created so many fans.

In 1956, Bob Burns and his friend Paul Mandell, creator of the creatures from movies such as *IT CONQUERED THE WORLD* and *IT! THE TERROR FROM BEYOND SPACE*, often spent late playing pranks on unsuspecting drivers near Paul's home in Topanga Canyon.

"When it's totally dark, you can see a car's headlights coming for miles in Topanga," says Burns.

One night, Paul donned his latest creature suit, the She Creature, and both men hopped in the plush foliage on the side of the road, awaiting an approaching car. As the car got closer, Paul ran across the road, arms waving above his head, wearing the She Creature suit and disappear into the bushes. The poor guy in the car didn't know what to think.

"This guy almost sat the (car) right on it's nose!" laughs Burns. "He stopped, looked around like crazy, but he didn't get out. Then, slowly but surely started to drive, looking in the area where Paul had gone. God only knows what he must have told somebody when he got home!"

"So the She Creature gave some good scares, plus she was used in a lot of other things. She was also the Voodoo Woman, and of course, *THE GHOST OF DRAGSTRIP HOLLOW*. So they (AIP) got their money's worth out of the She Creature anyway," says Burns.

Bob Burns also has some fascinating insights as to the fate



Richard Cassarino applies the finishing touches to the Hideous Sun Demon suit. The reflection in the mirror is reminiscent of movie-goers first look at the creature in the film. (Photo courtesy of Robert Skotak)

of another famous monster, the Hideous Sun Demon. Initially built as only a head, arms, and torso suit, the original color scheme of the Sun Demon was olive green with silver highlights. It was created by Richard Cassarino (who also played the policeman on the gas tank), who served several duties on the film, including Art Director (as Gibratrazza Caramazzo), Assistant to the Producer, and make-up man (as Ben Sano). The Sun Demon head was fashioned from a plaster mold of Robert Clarke's head, while the arms and torso were built over a wet suit.

I asked Robert Clarke what became of the hideous character after his only film appearance.

"Cassarino used to come by and borrow the suit every Halloween. After a few times, he didn't bring it back," Clarke remembers laughingly.

As fate would have it, Bob Burns found what remained of the Sun Demon while working at Don Post Studios in 1962. One day he noticed the Sun Demon head in a pile of forgotten masks and quickly retrieved it. By this time, all that remained of the outfit was the head, the rest of the suit, Burns figured, was probably lost or damaged. Burns had another head cast from the Sun Demon mask

thereby preserving it for future appreciation. (An interesting side note: Bob Burns is actually the model wearing the Wolfman and Mummy masks in the Fawcett monster calendar and several Dex Post ads for the Captain Company.)

Not much is known of Richard Cassarino after that point, except for the memorable amphibian monster he created for the 1966 film DESTINATION INNER SPACE. Recently shown on the Sci-Fi Channel, we have the opportunity to enjoy Cassarino's work again. Sharp eyed viewers will notice, during a fight scene with the monster, that the actor in the suit is clearly seen wearing shoes!

Explains Burns, "The stunt guy couldn't maneuver around with those big flippers made for the suit, so he just filmed it in shoes!"

While this scene is amusing, monster fans will certainly enjoy this movie as well as Cassarino's scaly and colorful creation. It's a beautifully crafted creature and definitely one of the more memorable and unique monster suits of the 60's. Additionally, if you seem to hear a familiar voice while watching DESTINATION INNER SPACE, specifically the voice of Race Bannon from *Johnny Quest*, it's because actor Mike Read, who did several character voices for Hanna-Barbera, has a prominent role in the film.

Unfortunately, it appears that Richard Cassarino didn't make any more monsters after this film, and almost nothing is heard of him after 1966. Robert Clarke remembers seeing him not long ago at a convention held at the Beverly Garland Hotel; but, according to Clarke, Cassarino had, for all practical purposes, left the film business behind.

How many others have faded from the limelight? What's your favorite creature feature and do you know where that suit resides today? So many of the great movie monsters exist now only in the films. That's what makes people like Bob Burns so special. Through him and his efforts, the rubber suits of the past and the stories behind them will never be forgotten.



This picture, of Paul Blalock in the She Creature suit, was taken the night he and Bob Burns caused a real live "sighting" in Topanga Canyon. (Photo courtesy of Bob Burns)

(Photo on right) Apparently fond of the scaly type of creature, Richard Cassarino topped himself with his monster from DESTINATION INNER SPACE.



TERROR from the DEPTHS of the SEA!

Scientists at  
an underwater  
exploration  
struggle to  
survive an  
invasion of  
monsters from  
another planet!

# DESTINATION INNER SPACE

COLOR

BRADY NORTH MERRILL



BEHIND THIS  
MEMBRANE,  
you will be driven to a  
point midway between  
*LIFE and DEATH!*

# FLESH EATERS

The only people who will not be  
STERILIZED with FEAR are those  
among you who are already DEAD!

## It's Bad to the Bone in *THE FLESH EATERS*

by Kent R. Duluge

Greetings once more Scary readers and welcome to another trip down memory lane. I wish to take you back to over thirty years ago when Yukon Productions produced one of my all time favorite Sci-Fi/Horror films, *THE FLESH EATERS*.

*THE FLESH EATERS* was produced over the course of several years as the Director/Co-Producer paid away during the filming. The story is that the Director's wife and Co-Producer continued filming whenever funds and time were available. I'm glad they stuck with it because I think it was worth it. Yukon Productions was made up of Director/Co-Producer Jack Curtis, his wife and Co-Producer

Terry Curtis and *THE FLESH EATERS* was written by comic book writer Arnold Drake. The cast included the great North Jacques (*PURSUIT TO ALGIERS*, *HOUSE OF HORROR*, and *THE MUMMY'S CURSE*, also *SHE WOLF OF LONDON*). Other cast members were Rita Morley, Byron Sanders, Ray Tudor and Barbara Wilkins.

*THE FLESH EATERS* has in some ways a popular parallel in TV land as the story about people stranded on a deserted island is familiar to the show *GILLIGANS ISLAND*. Kooky thought you say? Maybe not, after all there's a professor and an actress and also a strong Captain type. And don't forget about the every loving bratnik and also the pretty young assistant. And on *GILLIGANS ISLAND* there were Flesh Eaters (Cannibals). And now on to a brief overview of *THE FLESH EATERS*.

When a young couple out for a day of motor boat cruising and Re-Jeps music come in contact with the

Flesh Eaters. It's a young couple -01 and flesh Eaters -1. As I said before, these things are "Bad to the Bone".

Elsewhere on Bakers Island, a crazed U.S. Marine Biologist has been studying the movement and behavior of the Flesh Eaters. He wants to lay the parasites dormant and sell them to the highest bidder as a form of measure against future war. It seems the parasites were created for use in laboratories during the second World War. The Nazis tried to use them off the coast of Florida, but to no avail.

In encounter number two a seaplane carrying a has been film star and her assistant are forced to make an emergency landing on the shores of Bakers Island. The Captain reports that they are just out of reach of a big tropical storm and decides to look for a safe haven. Once they land, they meet up with professor and his pants Lewis. Besides the Flesh Eaters there's also a gigantic solar generator the professor is working on. The small band head for cover as the storm advances.

Later that night, the plane is set adrift by Professor Bartel and the actress Miss Winter is stranded for it. Early the next morning a boatload in a small raft encounters the Flesh eaters and with the help of Bartel he is saved from the knobby wrath of THE FLESH EATERS. The Professor tries to shake the life out of the parasites, but this only is temporary and the now classified (I bet you were wondering why this was called the ELECTRIFYING ELEVENTH ISSUE. D.D.) Flesh Eaters grow to monstrous proportions.

Meanwhile, the Captain (Murdock) and the actress' assistant (Miss Letterman) continue to figure out a way off the island. When a small supply boat driver is splashed with Flesh Eaters water, the hopes of rescue keep getting thin. Miss Winter makes a play for the Professor when she thinks he is the only way off the island. The Professor in a moment of panics stabs Miss Winter and leaves her.



THE FLESH EATERS are "Bad to the Bone".

Later Bartel spikes a crutch made with the Flesh Eaters and serves it to the beastie (Omar). As his enemies are caught out, Bartel records the disaster. He then ties Omar to his raft and with the recorder blasting out the horror of being eaten alive. He reports to the others that Omar was only thinking of himself and left.

Murdock and Letterman begin to suspect the professor of foul play. Their suspicions are correct as Bartel pulls out a lager and forces them to hook up the solar generator. He plans to subdue the Flesh Eaters long enough to collect them and auction them to the highest bidder. A return to the text where the Professor first electrocuted some Flesh Eaters has shown that they have not only grown stronger and formed into a monstrous blob, but are now mobile and trying to attack Miss Letterman.

She makes her way to the beach as Murdock throws the second electrode into the ocean. As Bartel attempts to kill Murdock and Letterman a now embittered Miss Winter interrupts his plans. He shoots her and rolls her body to the hungry blob. With a knife still in her hand she stabs the blob and main times blood straight to the nucleus causing the blob to explode.

With this knowledge the three decide to construct a giant hypodermic needle filled with blood and pierce the nucleus of the flesh eating monster now forming in the ocean. All is going well until Bartel tries to kill Murdock with a gun. A fight between the two causes Bartel to be thrown into



the water and eaten by the Flesh Eaters. As the now colourless flesh eating beast rises from the water, Marlock wades out to meet it. He reaches out and holds on to one of the blob claws and when he is close enough he injects the blood into the nucleus. The blob blows up real good.

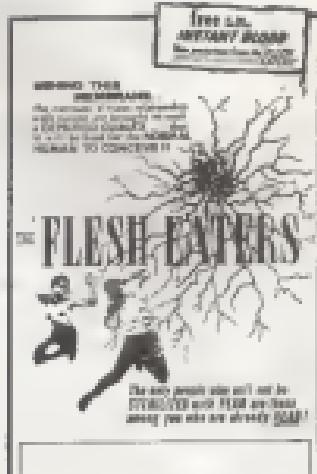
## THE END.

An interesting note to THE FLESH EATERS is that when this film played on TV in my youth the scene of Nazi experiments were cut out and the final color tinting of the blood being injected was in black and white. The effect of the Flesh Eaters on film was done by scratching the film with a pin thus causing the effect of a moving parasite. This film rarely shown up on TV but keep watching the listings for this zapping scary movie.

One of the Kookster's highest ratings:

## 3 1/2 SCARES

Until next time, be seeing you. Kent



# MONSTERS on my TV

by John Skrochok

We never saw Zacherley. We knew who he was from the pages of FAMOUS MONSTERS. We envied those of you who saw him. We wished for a monster host of our own. We learned that wishes do come true!

Living just outside of the Poconos in Northeastern Pennsylvania we were in a unique position. Our cable system gave us thirteen channels which was a big deal in 1969. We got stations from Scranton, New York, and Philadelphia. Our favorite was WPHL-TV Channel 17. It was on this channel we watched the Wise Willie Webber Show everyday after school. He showed the coolest cartoons: SPEED RACER, GIGANTOR, TOBOR the 8th MAN, and MARINE BDY.

Then one Saturday it happened. My cousin Gary called me up and said, "turn on Channel 17". Channel 17 on weekends usually wasn't one of my favorite channels. They catered to all of the Philadelphia sports: hockey, football, baseball, basketball, and even roller derby.

Gary was serious so I turned the channel. There he was, in all of his gaudy brilliance: Dr. Shock! For ten years Dr. Shock (real name Joseph Zawisza) We didn't know that then. I don't think we would have wanted to.) filled our living rooms.

He started his show sleeping in his coffin. His daughter, Bubbles, would wake him by banging on the coffin lid. For the first few years Dr. Shock broadcasted out of his basement laboratory isolated once in a while by the demented caretaker Stanly. They were always on the look out for the evil witch Gretchen Beesk.

During the early period Dr. Shock would do magic tricks and introduce guests. One individual was Jack Welsh, The World's Strongest Man. He taught us all the secret of tearing a telephone book in half with our bare hands. Many parents woke the next morning to find their telephone books in pieces on the floor.

Dr. Shock seldom had time to answer the volumes of fan mail he received. Usually a fan

received one of several autographed photos as a thank you for writing. At one time Dr. Shock advertised the Wonder Mouse. For fifty cents Dr. Shock would send you a little plastic mouse, gray in color, that you could make crawl across your hands. Also you would get a Crazy Button with the Channel 17 logo. Crazy Button was a metal disc that you would press in and a change in temperature would cause the button to flip into the air. The obligatory autographed picture accompanied your order. Not bad for fifty cents.

Eventually Dr. Shock left his underground laboratory when the station moved in the mid-seventies. Gone also was Stanly. Dr. Shock now broadcasted from the living room of his "new home" which was a better, more colorful set all round. Regardless of the movies he showed, and they ran the gamut from the classics Universal and Hammer films to the bottom of the barrel lot, he always took the time to teach us magic tricks or give make-up tips so that we could perform our own magic shows.

Because of Channel 17's commitment to sports Dr. Shock was sometimes hard to find. Originally he started Saturday nights at 7 as Screen In and we had him for three wonderful hours. Then he was moved to Saturdays starting at 2 PM with Mad Theatre and then at 3:30 PM with Homer Theatre. He switched to 11 PM time slot during the winter months of 1975 and 1976. It didn't matter to Joseph Zawisza because the show was pre-recorded, but the schedule bounce sometimes wrecked our routine for watching other horror movies. The Dr. Shock era ended in 1979 when Joseph Zawisza passed away.

The sad part about the Dr. Shock era is that he is only remembered by his fans. I contacted Channel 17 for some biographical information, but no one remembered him. All of the people who worked at Channel 17 during Dr. Shock's tenure have long since retired. Many have moved or passed away. Some members at the station remember watching him on television, but no records remained.

During the time Dr. Shock was rising in popularity, Channel 16 out of Scranton



**Stella**  
SATURDAY NIGHT DEAD

KYW-TV 3  
DELPHIA

introduced us to Uncle Ted on UNCLE TED'S GHOUL SCHOOL. Uncle Ted was an elderly magician who dressed in a black robe and wore a red hat. He presented one Friday night in 1974 and held his spot at 11:30 for every Friday night until 1982.

Uncle Ted used to perform magic tricks and tell jokes. What worked for Uncle Ted was the way he performed his magic. He always acted surprised at the result. Uncle Ted was sometimes aided by a hunchbacked assistant named Monica.

Uncle Ted was part owner in a magic store that was located in Kingston and called, oddly enough, "The Magic Store". I visited the store located in a small room in the second story of an old building. It was wonderful! Magic posters adorned the walls and a magician performed tricks.

One of the popular sellers at The Magic Store was Flashpaper. All you had to do was hold a small piece of this paper in the palm of your hand and wave it over an open flame then POOF! The paper would ignite into a fireball.

Uncle Ted had one day they'd add some of this paper (three 8" x 10" sheets came in a white envelope) to some teenagers. The boys went outside and Ted suddenly heard a loud explosion. The boys had ignited the entire envelope. The Magic Store stopped selling flashpaper after that. My memory from The Magic Store is a magic wand that can materialize out of nowhere and shoot into the sky!

GOUL SCHOOL ended in 1982 but Uncle Ted was recruited by public television Channel 44, WVIA, out of Pittston, where he can be seen Saturday nights at 11:30 Uncle Ted has the honor of being one of the longest running television horror hosts.

Also in the mid-seventies, New York City was making an effort to provide the world with horror show hosts. One of the least remembered was Channel 11's CHILLER THEATER. CHILLER didn't actually have a host. What happened was a six-fingered clawed hand would reach out of a swamp and crush the CHILLER part of the CHILLER THEATER title while an eerie voice said "Chilllllllll." The hand moved as if it was a product of claymation. It was well constructed and left the viewer wondering what was attached to that arm. CHILLER ran from 1974 to 1981 on Saturdays at 11 PM.

Competing with CHILLER and Dr. Shock for the Saturday 11 PM time slot was Channel 5's CREATURE FEATURE hosted by The Creep. SON OF INVASION OR OF THE GHOST HOSTS has CREATURE FEATURE as appearing on Channel 11 and only airing for 2 years in the early eighties. Those of us who watched know this information is wrong.

CREATURE FEATURE premiered in 1974 or 1975. Its host was a middle aged man with grey hair who always wore Terminator type sunglasses. He was known as The

Creep and always sat on a high chair holding a manuscript, presumably the script for the movie being aired. He would make really bad comments about the feature being shown. He always talked and laughed in a snarly voice. His tenure ended in 1982.

About this time the USA Network was being formed. By 1988 we had another horror host on the air by the name of Commander USA. Admittedly he was no Elvira. She was gaining popularity on the West Coast but wasn't available in Pennsylvania except in video rentals.

Commander USA lived in a secret video vault beneath a shopping mall. He dressed in superhero garb complete with cape. He chewed on a cigar and was aided by his right hand man, Lefty. Lefty, of course was Commander USA's own hand with a face drawn on it by his own cigar stub. Commander USA was famous for showing dubbed horror films from Mexico. He did not last long.

With Elvira gaining popularity in the West, another Philadelphia station was trying to offer competition. Beginning in September 1984 and lasting until October 1990, KYW-TV 3 aired SATURDAY NIGHT DEAD featuring the beautiful, buxom red headed Stella.

Stella was portrayed by Karen Scott who still lives in the Philadelphia area. While Karen still does acting, she declined to renew her contract as Stella and declined an interview for this article.

Stella was portrayed as an aggressive man-hater looking for the perfect husband. She always wore evening gowns and always seemed more preoccupied with finding a man than with showing the movie. SATURDAY NIGHT DEAD was seen very late night, after SATURDAY NIGHT LIVE.

Once in a while we'll get Elvira on the air now. She hosts specials offered by TBS. We still haven't seen Zachery. We know he's out there, and we'll love to get a chance to see him. Maybe that wish WILL come true.



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# THE QUATERMASS EQUATION

by Edward L.  
Mastell

Over forty years ago, in England, a bright young television writer by the name of Nigel Kneale created a character and a concept that has since succeeded in capturing the imaginations of millions of TV and motion picture audiences.

The character was, of course, the brashible and indomitable Professor Bernard Quatermass. And the concept was one of enlightened simplicity. Establish a situation, no matter how outlandish, drop your principal character down into the thick of it, and then just try to keep up as he takes you on a wild and bumpy ride into the farthest reaches of creative science fiction.

It all started in 1953, when Kneale wrote a 4-hour serial for BBC-TV entitled *THE QUATERMASS EXPERIMENT*. It proved to be so popular that he followed it up with *QUATERMASS 2* in 1955, *QUATERMASS AND THE PIT* (in 1959), and finally *THE QUATERMASS CONCLUSION* (in 1979). Following the natural order of things, it wasn't long before Hammer Studios decided to immortalize these stories on film, starting with *THE QUATERMASS EXPERIMENT* in 1955, and ending with *QUATERMASS AND THE PIT* in 1967. The last installment (*CONCLUSION*) has yet to appear on the big screen, so it is with the first three that we will concern ourselves.

*THE QUATERMASS EXPERIMENT* (also referred to as *X-EXPERIMENT*, but released in the U.S. as *THE CREEPING UNKNOWN*) was directed by Val Guest, who also collaborated on the screenplay with Richard Lander. It featured American star Brian Donlevy as an abrupt



A Scary scene from *THE CREEPING UNKNOWN*.

and cranky Quatermass, who is always at odds with the government's bureaucracy in his efforts to further man's exploration of space.

The story concerns the return of an experimental rocket manned by a crew of three astronauts (long before they were even called by that name) sent outside the Earth's atmosphere by Professor Quatermass. When the spacecraft crash lands in the English countryside, it's discovered that two of the crew have completely disappeared, while the third is in a state of extreme shock.

As the film progresses, the surviving crewman, Victor Carver, begins to exhibit symptoms of a strange and startling metamorphosis into something other than a human being. He escapes from his hospital bed and begins to wander around London in a seemingly-random manner, all the while changing into some kind of plant/human hybrid. The story reaches its climax against the backdrop of Westminster Abbey, with Quatermass dispatching of the Carrion creature, then grimly moving on to the next experiment at hand.

Hammer's next attempt to bring Kneale's vision to the

big screen was with QUATERMASS 2, (released in the States as ENEMY FROM SPACE) again written and directed by Val Guest. And despite Donlevy's alleged drunken attempt to sabotage the film, it stands forth as a worthy entry in the series.

This time, Quatermass is again frustrated in his ongoing battle with government bureaucrats over the funding of a pet "moon project" he has proposed. He later discovers that an exact facsimile of his project has already been built in a rural area (again the catalyst for the story occurs in the English countryside!), and, upon investigation, it is explained that the facility is a plant for the development and production of artificial food, and therefore has the absolute support of the highest levels of government.

What can't be explained, however, is why the area surrounding the plant has been bombarded for the past eighteen months by tiny "meteors"; which are, in reality, miniature spacecraft containing living alien creatures! Once the meteors strike the earth, they break open and the aliens penetrate themselves within the scared human

(Top photo) A scene from ENEMY FROM SPACE. (Bottom) FIVE MILLION YEARS TO EARTH.



beings, thus controlling their minds. It turns out that these shifty E.T.'s are actually all part of a collective mentality that, once brought together, form immense, shapeless creatures that live within environmentally-controlled domes at the plant.

Once again, after a lot of running around and carry-on arguments, Quatermass is instrumental in the destruction and defeat of the invaders, saving England (if not the world) from alien domination.

The final and, in many people's opinion, best entry in the film series was QUATERMASS AND THE PIT (shown in the U.S. as FIVE MILLION YEARS TO EARTH). At the helm was Roy Ward Baker as director and Nigel Kneale adapting his own teleplay for the silver screen.

And this time, the role of Bernard Quatermass was taken over by Andrew Keir, whose gruff but intelligent persona was a marked departure from Donlevy's gleaming rudeness. His strong presence is balanced quite nicely against the amateur earnestness of Julian Glover as Colonel Breen, and the boyish enthusiasm of James Donald as Dr. Roney. All in all, it's a successful combination.

The reason for this is because Nigel Kneale had, at long last, been given the freedom to express the characteristics that had been such an integral part of his teleplays. For quite some time, he had voiced his disapproval of the earlier films, and was dismayed when they sacrificed his characters for brevity. Indeed, his dissatisfaction went so far as to compel him to try and prevent any further release of ENEMY FROM SPACE when the rights reverted into his name. But, for what it's worth, he seemed to attain some kind of vindication with QUATERMASS AND THE PIT.



Another photo of Quatermass and one of the creatures from FIVE MILLION YEARS TO EARTH.

The picture was pretty basic; as with the earlier films, the story opens with Quatermass once again having to drag it out with the bureaucratic mentality as he fights to keep the military from intruding upon his rocket group project. But, as always, he loses to the short-sightedness of those in power, and must form an uneasy alliance with Colonel Breen, the officer in charge of military liaison.

Meanwhile, engineers working with the underground railway system of London have discovered a number of humanoid fossil skeletons while digging beneath the streets of an otherwise deserted area known as Highbury Lane. They also find a mysterious metallic object of unknown origin. Thinking it might be an unexploded bomb left over from World War II, they call in the Army to check it out.

Colonel Breen, a former bomb expert, is called in to investigate, and Quatermass accompanies him out of curiosity. They meet Dr. Roney, a local paleontologist who is doing his own investigation of the fossil remains. And from this point, the cliques are divided, with Breen posturing his way about the situation, and Quatermass/Roney bristling in their scientific frustration.

It turns out that the object is an alien spacecraft filled with the long-dead remains of some grasshopper-type creatures that may be all that is left of an ancient Martian civilization. And the skeletons may be the genetically-

altered existence of modern man.

As if that isn't enough, the spacecraft itself seems to emanate a strange psychic force that affects certain people in odd ways. And it is revealed that the area of Hob's Lane has, for hundreds of years, been the sight of weird and unexplained happenings.

The film moves along at a tightly gripping pace with its fiery chase, with excellent special effects. And, even though it isn't the actual end to Kneale's original canon, it serves a fitting close to the film trilogy.

It's interesting to note that the one common thread that weaves its way through all three movies, besides the perennial character of Professor Quatermass, is the fact that they all seem to deal with the concept of possession and control of human beings by an alien intelligence. In THE QUATERMASS EXPERIMENT, it's possession through telepathy. In QUATERMASS 2, it was control by invasive racism. And in QUATERMASS AND THE PIT, it was possession through selective and collective mind control.

All in all, it was an effective way of spinning a series of riveting good tales. And we can only hope there might be more to come in the future...



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Blood!

## THE HORROR OF PARTY BEACH

PLUS 20+ ALL NEW SHOCK HIT!



Because of THE HORROR AT PUBLISHING HOUSE, we're extending everyone's Scary summer and we'll look at THE HORROR OF PARTY BEACH next issue.

# SCARE-NEWS

The SCARY MONSTERS MAGAZINE Mail News Sheet #11

## ROCKY MOUNTAIN MONSTERS UNITE!

Colorado fans will have plenty to look about this summer! On each Thursday and Friday night in July, the Boulder Public Library will present its second annual Festival of Science Fiction, Fantasy, and Horror Films.

The schedule is a smorgasbord of scary favorites, including 20 MILLION MILES TO EARTH, THE MYSTERIANS, PLANETENIAN CREATED WOMAN, VAMPIRE CIRCUS, and Ed Wood's BRIDE OF THE MONSTER.

The Boulder Public Library is located at 1000 Canyon Boulevard in Boulder, Colorado (15 miles northeast of Denver). All events are free of charge. For more information, call Film Program Coordinator Chuck Loomis at (303) 449-2197.

## SHADOWRAMMA

SHADOWRAMMA is a songbook and cover art for fans of MYSTERY SCIENCE THEATER 3000. Version 1.0 is now available for \$5.00 from:

Paula O'Keefe

P.O. Box 1053

Washington Grove, MD 20880-1053

Version 1.1 will be out soon; this version will include full length reviews of at least six of the 1989-90 season films, plus some new material; it will approach \$10.00.

## FANEX 8 Hemmer has Risen from the Grave

On July 22-24, 1990 at the Stevens North Theatre in Baltimore, Maryland, Hammer fans will have a chance to join in a tribute to Hammer films at FANEX 8. The tentative guest list includes Roger Re (VAMPIRE LOVERS), Maura Roberts (DR. JEKYLL & SISTER HYDE), Venessa Carlton (DRACULA HAS RISEN FROM THE GRAVE), Sean Penn (DRACULA PRINCE OF DARKNESS) and maybe even Pauline Boty, Linda Head Miller, Caron, adequate permitting. A studio room, where film screenings of some of the classic films and "The Hammer Years" will round out the Hammer happenings. For info call (301) 251-5656, (410) 662-1100 or (301) 662-7507.



## ZACHERLEY AND "DINNER WITH DRAC" RETURNS!

Story Report by Mike O'Keefe

On March 30th John Zacherley returned to the recording studio with Mike and Rich Gilla to pick up where they left off after recording ZACK IS BACK, GIANTS ROBBING TONIGHT, ETERNAL POLYESTER, and FORMALDEHYDE almost two years ago (see SCARY MONSTERS #4).

This time the focus was on re-recording a handful of songs from Zack's classic albums of the 1980's. Included from the SPOOK ALONG WITH ZACHERLEY LP are SPIDERMAN LULLABY, A WICKED THOUGHT and COME WITH ME TO PENNSYLVANIA. SCARY TALES and MONSTER MASH are also represented with new versions of HAPPY HALLOWEEN and Zack's 1988 hit, DINNER WITH DRAC. There will be one more new song titled THE RENFIELD LAUGH plus a power reading by Zack called DEAD MAN'S BALL. Also recorded were two previously unreleased, "lost" Zack songs from the original SPOOK ALONG sessions. For more on the plus the new recording sessions, be sure to be here for issue #12 of SCARY MONSTERS.

Anyone interested in obtaining cassette copies of GIANTS ROBBING TONIGHT or ZACK IS BACK or ETERNAL POLYESTER

or FORMALDEHYDE can do so by mailing \$10.00 per tape plus \$1.50 P&H to Mike O'Keefe  
P.O. Box 320 E. Quogue, NY 11942

## SANTO STREET

The premier publication of Mexican wrestler, horror and sci-fi movie news, posters and memorabilia called SANTO STREET is now available. Volume 1, Number 1 (the April 1984 issue). This four page newsletter is published quarterly and a 4 issue subscription is available for \$10.00 US.

SANTO STREET

P.O. Box 3807

Orlando, FL 32804



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A Bob Burkett drawing of Santo from our files.



THE 3-D INVISIBLES

## B-MOVIE BRAIN CD NOW AVAILABLE!

The 3-D INVISIBLES have released B-MOVIE BRAIN, a new compilation and also feature THE ZOMBIE SURVIVES, THE RAPE KILLERS, SCREAMIN' GAVIN!, AND THE CAVEMEN and THE HILLBILLYKIDS! Five tracks and 26 songs highlight this release, with songs called HOT POD HEART, TURBOS' ZOMBIE, THE MAN FROM CONTROL, ACTION PACKED and HIGH NOON how can you go wrong. You'll be soaring off to stamping all night long. For more information write:

NEURONIC RECORDS  
P.O. Box 1009  
Royal Oak, MI 48069

Craig Roth, guitarist and lead vocalist of THE 3-D INVISIBLES LP says, "We've exceeded my love of

monsters with rock & roll". The band has been together for the past decade and have released albums called BUMP OFF THE SCREEN featuring an EC inspired 3-D comic, VAMPIRES A GO GO, THEY WON'T STAY DEAD and a 45 featuring GRANNYBRECKER and MUSTERATE off the "Dead" album to name a few.

## THE 5th FESTIVAL OF FANTASTIC FILMS

The 5th Festival of Fantastic Films will be held at the "Sacher" Hotel, Piccadilly, Manchester, England on September 9th to 11th, 1994.

The Festival is described on the front flyleaf as "a weekend celebration of eight decades of amazing cinema - from the 1920's to the 1990's. But it's much more than just an

unusual film festival, it's a full-blown movie convention where you can meet science fiction and horror film writers, directors, producers, technicians, actors and follow fans of your favorite movie bloopers movies!"

There will be three big screen cinemas showing over 30 full length feature films plus year as well as guest interviews, auction, film quiz, 3-D presentations, photo dealer and video room. The list of guests include Roger Corman, Ray Harryhausen, James Bond (composer of classic Hammer Hits), Lloyd Peal, Isaac Serra (DAY OF THE TRIPPIES, CRACK, IN THE WORLD), Ray Steiger (lead of Hammer film production), John Law (CAPTAIN KRIMSON, VAMPIRE HUNTER) and Dick Warlock (PALM OF UZBEK).

For more information write to:  
THE SOCIETY OF FANTASTIC FILMS  
55 Meadowgate Road  
Salford, Manchester  
M6 2DN, England

## ZOMBIE BOY RISES AGAIN



ZOMBIE BOY © 1993 Mark Stasko

Mark Stasko's ZOMBIE BOY RISES AGAIN is now available at your local comic book store. The 48 page black and white comic with full color cover features ZOMBIE BOY #1 and ZOMBIE BOY'S HORODOO TALES #1 and annual for \$13.00 U.S./\$15.00 CANADA. Zombie Boy is an eleven year old who took a fatal family vacation to Voodoo Island and well I guess you can almost figure out what happened! Check out the comic and get the whole story as written and drawn by Mark Stasko.

For more information write to:  
TIMEBURST GRAPHICS  
P.O. Box 621140  
Dallas, TX 75262-1140

# MONSTERS HAVE LAWYERS TOO

**WOLFT & BYRD COUNSELORS OF THE MACABRE** #1 is now available at your local comic book store for \$1.95 U.S./\$3.00 CANADA. The 34 page black and white comic with full color covers will be published on a bi-monthly schedule by Gothic A Press.

WOLFT & BYRD has appeared in comic strip form since 1979 in publications such as The National Law Journal, Brodsky Paper Publications, and the Comic Buyer's Guide. For those of you not familiar with Wolft & Byrd now is the time to check out this humorous horror comic.

Issue #2 will be available in July (postpaid below). Six-issue subscriptions are available for \$15.00 from:

Gothic A Press  
4850 Camino Way  
San Diego, CA 92115



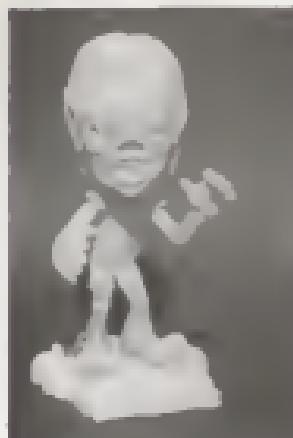
## ZACK IS BACK

Zachery will be back in the Thanksgiving Twelfth issue of SCARY MONSTERS MAGAZINE in two ways this year. First off, the women of the Zachery model contest will have their work published in the story issue. (Don't forget that editor can also accept drawings, photos and 1 borderless SCARY MONSTER MEMORIES (just over \$10 for complete details). We've extended the deadline by a couple of weeks to July 30, 1990 to allow everyone a chance to enter. Remember no one is a loser because everyone that enters receives an autographed Zachery SCARF CARD!

The Cool Ghoul will also appear on the Terry Beatty painted cover of #12 along with Sam Scare Action & Constance Fracture and Dracula. Select copies of this issue will also contain a SCARY SOUND SQUARE. So dust off your record players or better yet leave the dust for atmosphere and listen to

Zachery's message as you and bear him rag ZACK IN BACK! It's thunderous and cool!

## SNEAK PEEK AT SAM SCARE



As this issue was nearing completion, the old Sam MacLean drew the photo shown above from Terry Beatty. A small peek at the Sam Scare prototype sculpture that stands approximately 7 1/2 inches tall for a Sam Scare action figure?

In order to make it more affordable and in your collecting needs, they will probably be making a smaller version. Then hopefully we'll have a mold made and start manufacturing Sam Scare models.

If you are interested in this model, send us your name and address and we will send you information as soon as it becomes available.

Oh ya, Sam is going crazy and "wall What's next?" Stay tuned to these Beatty pages for more Sam Scare.

## MIND CONTROL

Are you an "shock-nuts-er", heavy metal? Then MIND CONTROL MONTHLY is for you. The eight page newsletter is packed with lots of cool GWAR stuff. It includes interviews and articles on your favorite Antarctic Rock Gods, from all over the world. Many of which, you'll never get a chance to see anywhere else. It's also got tour dates and info, GWAR comics and artwork, letters from various GWAR characters to their fans, rare GWAR photos and special GWAR Fan Club

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## DR. PAUL BEARER'S HORRIBLE HORROR CARD SETS IN LIMITED SUPPLY

Due to a printer's error, only 1200 sets of DR. PAUL BEARER'S HORRIBLE HORROR CARDS were produced. The original press run for the set was set at 3000 so there is inventory for the next few years. We never try to sell out of an item we publish, but rather have the items available at their original stated price for future customers.

The regular 34 card set is still available for \$9.95. The signed set is available for \$14.95, add \$3.00 shipping the map number of one. To sample this set, send \$1.00 and a 25¢ stamp for Sample Card #10. Order from DENNIS DRAEDEMERS PUBLISHING & MAIL ORDER, INC. 344 Scotty P. Highway, IL 60640.



## WONDERFEST 94

Once again Terry Beatty made the trip to Louisville, Kentucky for Wonderfest 94. The show was once again held at the Holiday Inn SouthAirport in Louisville on March 25 and 26. Popular guests Bob Burns and Chris Wales were both back, joined by Jim Danforth. The 3rd annual show had something for everyone from movie prop displays, model contests, dealer's room, how-to seminars, charity raffles in a Saturday night Trivia "Chessman" Barbara Bellotti Banquet.

Here's a few things you missed if you didn't attend this year's show (photos by Terry Beatty):

(Top left photo) "Master the Wonderfester" garage kit sculpted by Chris Wales and sold exclusively at the '94 Wonderfest. Master is shown Building his "Bob" Men of Earth main kit.

(Bottom left) Jim Danforth, sculptor, media painter, stop-motion animator shows off his powers with MONSTER MEMORIES #2.

(Top right) Bob Burns shows the only surviving KING KONG armature to a group of fans.

(Bottom right) Even KING KONG needs SCARY MONSTERS!

## CREATURE FEATURE 1994: THREE DAYS OF MONSTERS, MONSTERS, MONSTERS!

Con Report by David Bryan Johnson

A few weeks back SCARY MONSTERS ran a con notice for CREATURE FEATURE 1994 that was held in Durham, NC from April 22-24 at the Orme Durham Hotel and Durham Civic Center. The guest list for the con was:



Bradley, Kime (Great Northern),  
Perry (The Animatrix);  
Anderson, Robert (Elmwood  
demon from STAR TREK: THE  
NEXT GENERATION); O'Bryan,  
screen queen Brooke Stevens and  
makeup master Tom Savini.  
Since Durham is practically in my backyard, I was able to head over  
on Saturday to pick up some great  
buys in the dealer room, meet and  
get autographs from the con's  
guests and snap more than a  
couple of photos for this issue of  
the magazine (Sorry we couldn't  
fit the photos in, but the regular  
arrival after our deadline and  
so far we should at least include  
the article in it). I wasn't at  
SCARE-NEWS.

and has staff are to be commended for a job  
well done in what I hope will be the first of  
many such events. And if they are listening,  
I just wanted them to know that I can hardly  
wait for CREATURE FEATURES 1995.

Send in your scary news on  
products, shows, movies  
and other items of a scary  
nature to:

SCARE-NEWS c/o  
**DENNIS DRUKTENIG**  
PUBLISHING  
345 Jocelyn Pl, Highwood,  
IL 60040

updatebook, including Doug (Pheasant) the Imp (David Bennett, pic con producer)

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## BACK ISSUES! (No SCARY Collector Prices)

- 1, 2, 3 \$4.00 each
  - 4, 5, 6, 7, 8, 9, 10 (pictured above) \$5.00 each
  - 11 \$7.00
  - Dr. Paul Revere Limited Edition \$15.00
  - Dr. Speculo Limited Signed Edition \$18.00
  - MONSTERS MEMORIES #1 (1983 Yearbook)
  - #2 (1994 Yearbook) \$5.00 each
- (All prices include U.S./Canada postage, add \$2.00 per issue for foreign orders.)

## SON OF CHEAP COOL SCARY STUFF

CHEAP  
COOL



Remember those ads in the back of comic books and magazines during the 60's for X-RAY VISION Glasses? Now's your chance to see if these cheap cardboard glasses with the small red lenses really work. I still don't know because I kept my pair sealed in the bag with instructions that are © 1963.

Cool Scary conversation piece for only \$4.98



Frankenstein is back from the grave! (The grave being an old vending company basement.) • • • beautifully illustrated by our new artist Scary Scott Pansak. These plastic Frankenstein charms are approx. 2 inches tall, bent at the belly so they could fit in the vending machine capsules and are vintage mid-1960's stock.  
**\$1.98**

### SCARY MONSTERS MAGAZINE #1

#### FLYING SAUCER

Buy several of these neon green saucers with the SCARY MONSTERS MAGAZINE logo printed in black on them and start your own UFO invasion. An identical saucer is used in the trailer for the David "The Rock" Nelson's upcoming video epic' MAN FROM PLAN 9

**\$2.98**



1980's made  
in Hong  
Kong 1"  
monster head  
earrings of  
the Wolfman,  
Phantom,  
King Kong &  
Frankenstein.  
**\$8.00** per  
set (count as  
one item  
toward  
shipping)



#### MONSTERS..FUNNY WALLETS



A wallet-like plastic device 5/8" wide by 1" High with a sticker of the Wolfman, Creature or Frankenstein on it. This vending machine item from the mid-80's opens to reveal a play dollar inside most of them (shown above at actual size).  
**\$1.98** each

We also have some of the actual displays used in the machines (pictured on your right at actual size). These are printed in red and black and come with one wallet of your choice. **\$19.98**



#### MONSTER FINK HEADS

Another mid-60's vending machine charm to add to your collection. Two Monster Finks are available (pictured on your right) \$1.98 each.

We also have some of the original vending machine display cards available and we'll throw in 3 heads.

\$19.98



#### RAT FINK RINGS from the 1960's



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THE MAME (a 2-D hosted by Elvira) \$12.98

FROM VARIOUS COMPANIES: CHAMPAÑA MONSTER MOVIES, GRANADA'S RECENT WITH CHAMPAÑA MONSTER (each a set of videos, bring back this sheet and magic from Astra Video), THE MONSTERS! THE LOST EPISODE (Tele-Spook) \$11.98 each

THE FLY (original RETURN OF THE FLY (original) \$14.98 each, CAT GIRL, Voodoo Woman (Columbia TriStar), MAD MONSTER PARTY (Elmwood) \$14.98 each, THE MONSTER THAT CHALLENGED THE WORLD (original) \$14.98

FROM LIONSGATE: FRIGHT FEST: THE BRAINiac, THE BLOODY VAMPIRE, THE CURSE OF THE CRYING WOMAN, HORRORS OF SPIDER ISLAND (West End), IN THE YEAR 2000, INVASION OF THE VAMPIRES, NESTWOM VS. THE BLACK MASK, NESTWOM VS. THE MANHAWK, SANTOS VS. THE WAX MUSEUM, SANTOS VS. THE ZOMBIES, WORLD OF VAMPIRES (an Andromeda Monster Movie in English) \$20.00 each



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Learn more about **JOHNNY DYNAMITE** in the **ELECTRIFYING ELEVENTH ISSUE** of **SCARY MONSTERS MAGAZINE** available at your local comic book store, bookstore and other select locations, or direct from the publisher: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pt. Highwood, IL 60040 for \$5.50 postpaid.

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